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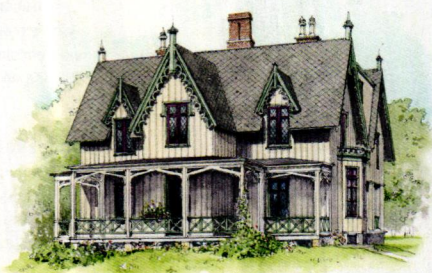
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OLD-HOUSE established 1995 INTERIORS

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ON THE COVER: *Blue and white is a classical color scheme for many eras. Cover photograph by Gridley + Graves.*



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Favorite Colors

MAYBE, ONE MORE TIME, I'll consider using blue in my house. Catherine Lundie's article in this issue has me almost convinced. She takes me back to when I moved from New York City to Gloucester and couldn't wait to re-create the beachy look I'd seen on Fourth of July house tours in Annisquam. Nothing, I thought, was as beautiful as those rooms in pale blue, beige and white, with their windows facing the surf!

I bought a house near the sea and prepared for the delights of coastal living by painting my bedroom deep twilight blue with white ceiling and trim. Before I'd rolled the third wall, I was aware of eyestrain. "It'll work when I move the furniture back in," I thought. I also painted the living room that cool gray-blue often used on porch ceilings and decks.

Then winter settled in, months and months of winter. Eyestrain turned into headaches; the bedroom almost literally made me sick. Unlike Annisquam, a summer colony on the lee of Cape Ann that enjoys sunsets over the water, my part of Gloucester is in the easterly glare of the open ocean; my bedroom faces north. When the sky is not cold and gray, it is cold and blue.

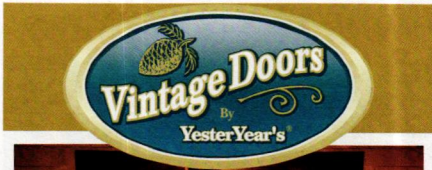
It occurred to me that I had painted the interior of my house in colors that worked for only eight weeks of the year.

The first round of painting was temporary, as renovation proceeded over the next eight years. In that time I discovered the famous house of artists Carl and Karin Larsson—in Sweden, another cold, gray place by the sea. I could stare at photos of that house over and over. It inspired my next round: orange shellac and sunflower gold on beadboard, and lots of soft, agreeable greens. Against the warmth of fir floors and cabinets, the revised color scheme beat the blues!



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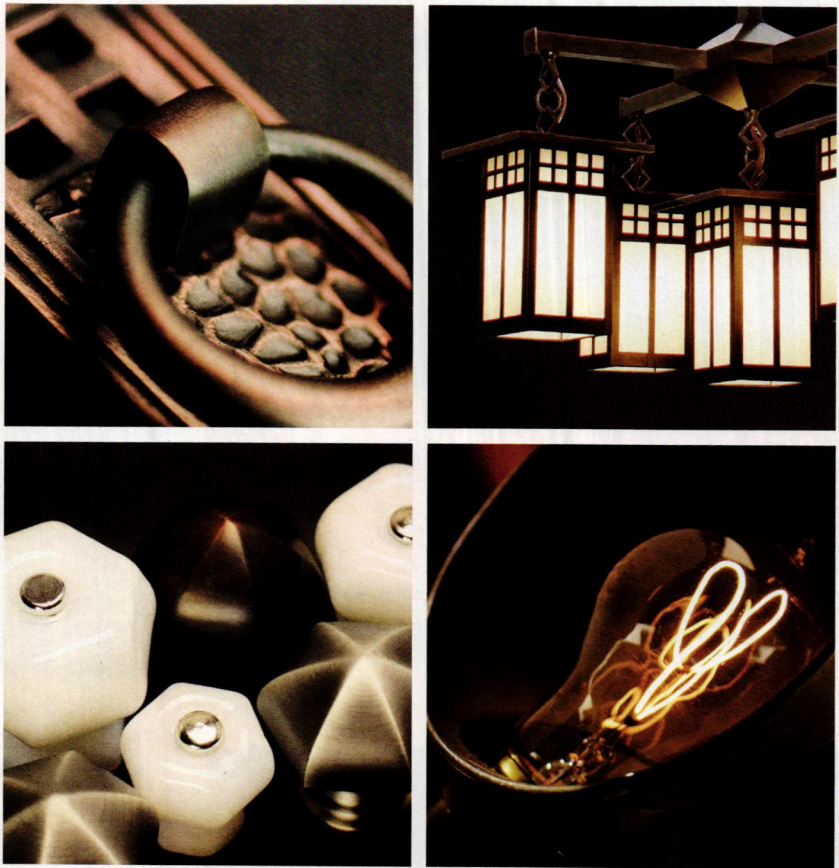


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Walter Crane's
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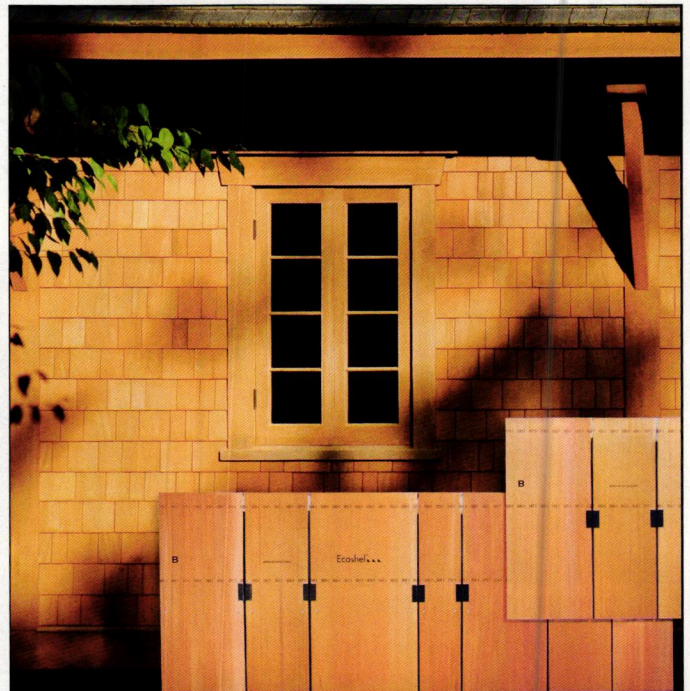
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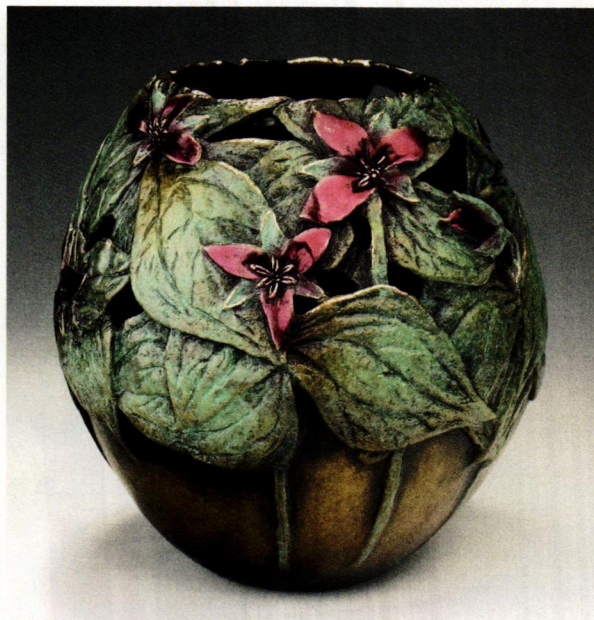


Summer in Paris

The Paris ceiling fan is inspired by Art Deco motifs of post World War I France. The fan comes in two blade diameters (42" and 52"). The leaded glass shade is 24" long. In rubbed bronze and mahogany, prices begin at \$384. From Period Arts Fan Co., (888) 588-3267, periodarts.com

Flowers in Bronze

Trillium is a limited edition sculptural vessel from Carol Alleman, who writes poetry for each of her pieces. In cast bronze, the vase measures 6" high x 5½" wide. It sells for \$1,800. From Alleman Studios, (520) 622-6377, allemanstudios.com



Painting with Thread

Roycroft Renaissance artisan Natalie Richards creates original pillows and table linen designs in the Arts & Crafts style. Hand-embroidered finished pillows in the styles shown are \$260 to \$270. Kits for the same pillows are \$50 to \$65. From Paint by Threads, (951) 545-7451, paint-by-threads.com



◆ Nickered Basin ◆

The Kohani lavatory vessel clearly displays Japanese antecedents. The sink is forged from 16-gauge copper and comes in two hand-hammered finishes. The sink measures 20" x 15" and has a depth of 4". As shown in brushed nickel, it's \$1,595. From Native Trails, (800) 786-0862, nativetrails.net



◆ Bridge for a Bath ◆

The 8" to 10" adjustable Bridge faucet with gooseneck spout comes with metal cross handles and a lift-and-turn drain. Finishes include chrome, polished, or matte nickel; super-coated brass; and oil-rubbed bronze. As shown, it retails for \$405. From Historic Houseparts, (888) 558-2329, historichouseparts.com

Brushing Up the Bath



◆ Quarter-sawn Cabinet ◆

The Parker recessed medicine chest is beautifully detailed with options that include beveled glass and a choice of inlays. Pricing for cabinets in white quarter-sawn oak begins at \$559. Add \$105 for beveled glass; inlays are \$165. From Mission Furnishings, (908) 930-5583, missionfurnishings.com

◆ Greek Key and Daisy ◆

The classic 1" hex tile lends itself to unlimited period patterns and borders, like daisy with a Greek key border. Many more colors are available, as are such period shapes as penny round, basketweave, and herringbone. For a custom quote for your project, contact American Restoration Tile, (501) 455-1000, restorationtile.com





• Tiles for a Wright Hotel

Classic hex tiles from the Subway Ceramics collection were chosen for the 27 guest rooms in the newly restored Historic Park Inn Hotel in Mason City, Iowa. The 1½" glazed porcelain hex mosaics come in white and black. They're \$14.60 per square foot. From Heritage Tile, (888) 387-3280, heritagetile.com



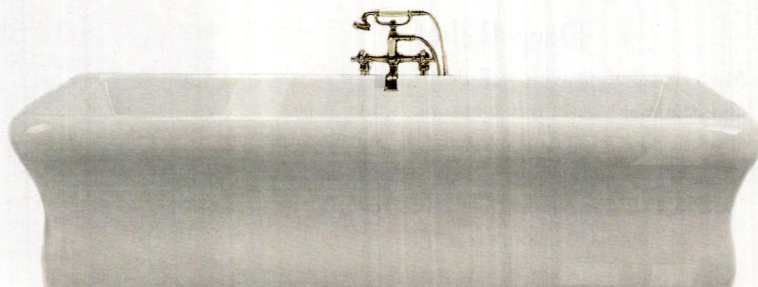
• Victorian Cachet

The railway shelf in lacquered brass is patterned after one from the New South Wales Railroad in Australia, down to the initials along the sides. The rack measures 29" wide x 10" high x 11½" deep. It's \$119.95. From House of Antique Hardware, (888) 223-2545, hoah.biz

• Cobalt Swans •

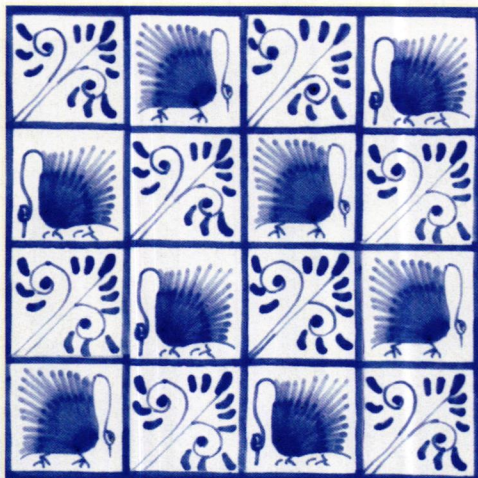
The 6" square Kelmscott Manor Fireplace Swans tile in deep cobalt blue is based on a design in the Green Drawing Room at William Morris's summer home.

Individually pressed using ultraviolet dyes, a set of four is \$225. From William Morris Tile, (503) 974-4888, williammorristile.com



• Belle Epoque Tub •

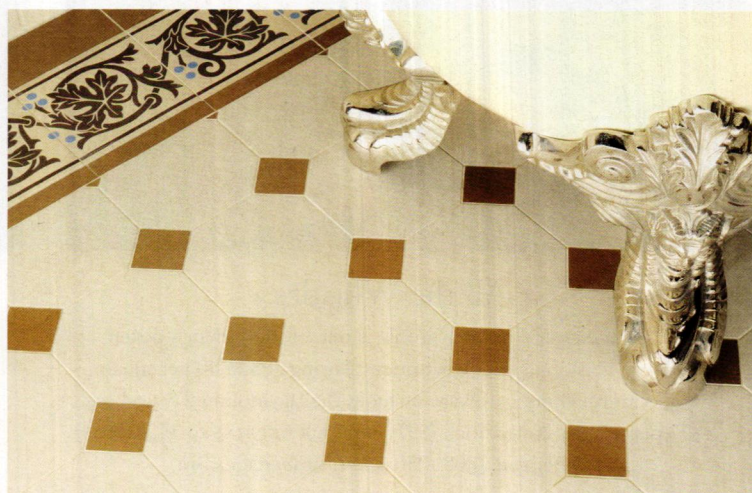
With softly rounded corners reminiscent of the past, the Parisian freestanding acrylic tub measures 66" long x 35¾" wide x 23" deep. Pricing for a soaker version (no jets) starts at \$7,278. A tub with a 20-jet package begins at \$8,949. From MTI Baths, (800) 783-8827, mtibaths.com



Octagon Dot •

Octagons interspersed with diamond-shaped dots are infinitely versatile in the bath. York tiles in Royal Palladian and Dover White are priced from \$19.20 per square foot.

The Shaftesbury border is \$62.60 per linear foot. From Original Style, (11) 44-1392-473001, originalstyle.com



FURNISHINGS



Raised Panel Shutters

These Philadelphia-style, raised-panel shutters come from a company founded in 1851 that still uses water-powered equipment. Shutter hardware is available in an online store, but interior and exterior shutters are by custom quote. From Beech River Mill, (603) 539-2636, beechrivermill.com



Deep Relief

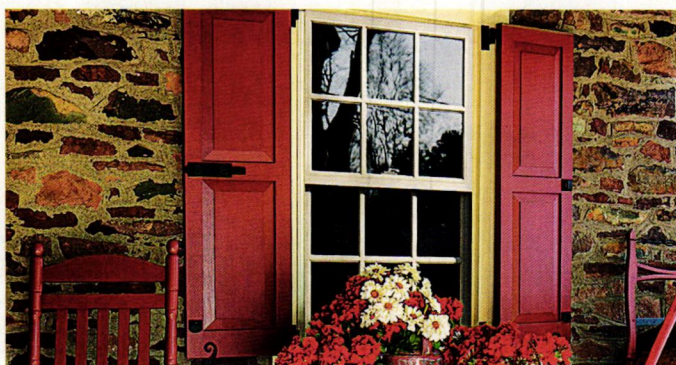
Moveable shutters with well-defined raised panels add depth and warmth to a historic façade. A pair of shutters for a standard size window usually costs \$180-\$300, including hinges. The forged rattail lag is \$48.45. From Vixen Hill Cedar Products, (800) 423-2766, vixenhill.com



18th Century Blinds

Raised-panel shutters were often installed from floor to ceiling in Georgian homes. These DeVenco reproductions are closely patterned after 18th-century originals. For a custom quote for your project, contact Americana Shutter Blinds, (800) 269-5697, shutterblinds.com

Shutters In and Out



All the Whistles

This raised-panel shutter profile is one of more than a dozen historic versions available, at prices starting at \$23.90 per square foot. Coordinating hardware includes the lag-mounted S tie-back (\$27 per pair), a shutter lock (\$27), and pull rings (\$8 to \$22). From Timberlane, (800) 250-2221, timberlane.com



For Plantation Windows

Fixed-louver shutters are a historical complement for floor-to-ceiling windows. Made with mortise-and-tenon construction, a heavy-duty pair of 18" x 80" fixed-louver shutters would cost about \$340. Add \$120 for full finishing. From Shuttercraft, (203) 245-2608, shuttercraft.com

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Help With Historic Palettes

When my husband and I moved into our 1890 Queen Anne two years ago, the graceful hilltop house wore a dingy, deteriorating coat of green paint and white trim. We ag-

nized over how to emphasize the house's many lovely attributes: the alternating clapboard and multiple shingle patterns, the bas-relief bracketed cornices, dentil molding, and the finials atop the witch's hat towers.

For help, we turned to Historic New England, an organization that owns and protects 36 properties spanning 350 years and five states. Through its Historic Homeowners program, HNE offers members a choice of custom color schemes, plus a year of individual consultation. (This special category of membership costs \$200 per year.)

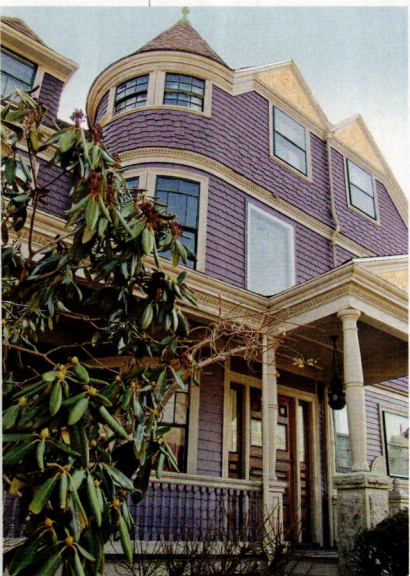
Victorian house owners need the most color advice, says Program Head Sally Zimmerman. "And owners of 18th-century houses really want to get those colors right."

In addition to lots of advice, we got hands-on window and plaster

restoration training and three very different—and gorgeous—color schemes. We fell for the one with dusty purple clapboards. Taupe and putty pick out shakes and trim, the windows wear an almost-black green, and a saturated yellow shines from the peaks of the seven gables. The sight of those golden gables warms my heart—as do the praises of grateful neighbors. Historic New England, (617) 227-3957, historicnewengland.org

—Regina Cole

An expertly chosen palette plays up period details, such as this ornamental corner fan.



“Lambert Hitchcock was the first chairmaker to use the idea of interchangeable parts.”

— RICK SWENSON, CO-OWNER OF TODAY'S HITCHCOCK CHAIR CO.



The new owners of the Hitchcock Chair Co., founded in 1818.

PROFILE

It isn't every day that an antiques restorer gets a chance to buy a 200-year-old chair company. That's what happened to Rick Swenson, his wife, Nancy, and business partners Gary and Maryanne Hath when they bought the **HITCHCOCK CHAIR CO.**

Rick had been restoring Hitchcock's famous hand-stenciled chairs for years when the company went out of business in 2006. "Then we got this fluke phone call from a guy in western Pennsylvania," Nancy says. The caller had been collecting spare parts for Hitchcock chairs for years, but need to empty the building where they were stored. The Swensons bought enough parts to fill seven tractor trailers and brought them back to Connecticut. In 2010, the Swensons and Haths bought the company's name, plans, and artwork, and Hitchcock was reborn.

"Hitchcock was the first chair maker to use interchangeable parts," says Rick. Another innovation was to stencil colorful floral and patriotic designs on chairs. Although the stenciling is now done with airbrushes, the company still uses the signature Hitchcock stencil.

The top (or "bolster") piece, which often had short spindles, used to be turned on a lathe, then boiled in water to bend it. This meant that a lot of the beading detail on the spindles was lost. Now they bend first, then turn.

Able to re-hire some of Hitchcock's workers when they reopened, the Swensons are looking for new workers to learn certain skills, like how to weave the rush seats made from female (or "flag") cattail leaves. While the company is in Hitchcock's long-time home of Riverton, the business is not in the original mill, which became a self-storage business. "It's waiting for us to rescue it," Rick quips. The Hitchcock Chair Co., Riverton, CT, (860) 738-9958, hitchcockchair.com




The limited-edition rush-seat Bonhomme Richard armchair has been in production since the early 1800s.

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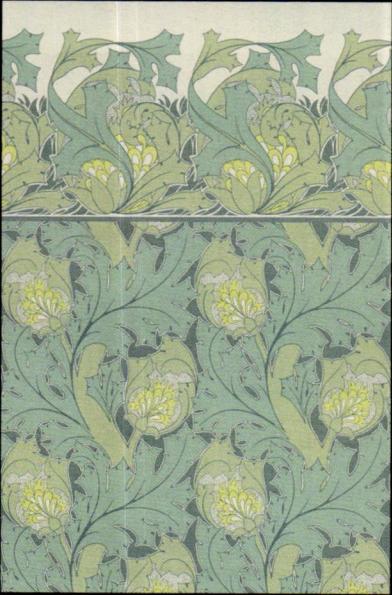
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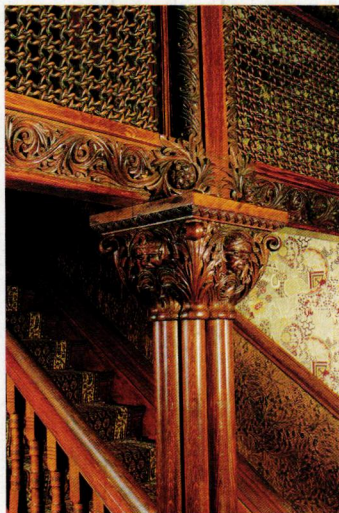
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OPEN HOUSE

Saved from the wrecking ball by a feisty group of preservationists in 1970, the **Emlen Physick Mansion** is considered one of the finest examples of Stick Style architecture in America. The successful effort to save the Physick House undoubtedly led to the revitalization of dozens of historic Victorian houses in Cape May, New Jersey, the nation's oldest seaside resort.

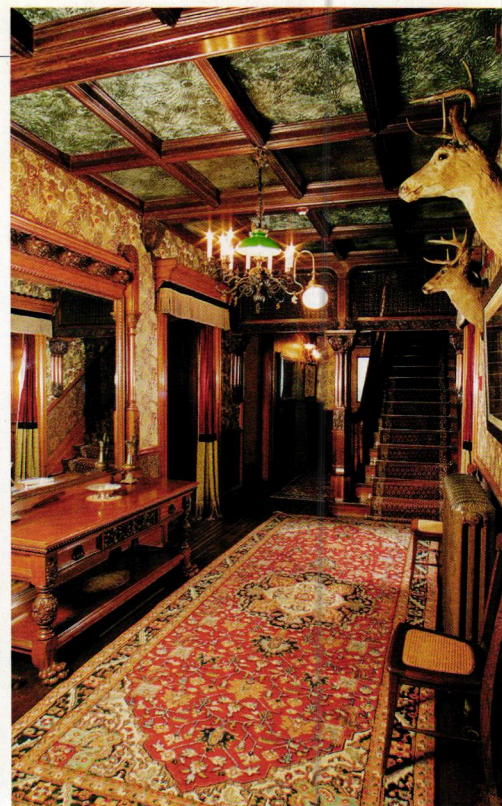
Attributed to the Philadelphia architect Frank Furness, the house was built in 1879 for Dr. Emlen Physick. The exuberant exterior of the mansion is a showcase for some of the architect's favorite themes, including oversized "upside down" corbelled chimneys, hooded jerkinhead dormer roofs, and oversized porch brackets. The 18-room mansion closely resembles the Knowl-



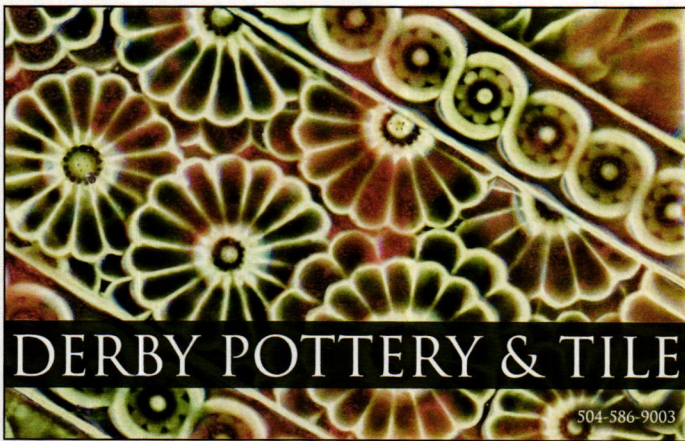
An ornate spindlework screen in the entrance hall.

ton Mansion, designed by Furness in Philadelphia in 1880–81. Furness is also believed to have designed much of the interior woodwork, fireplaces, and many pieces of furniture.

Although Physick followed in the family medical tradition (his grandfather, Dr. Philip Syng Physick, was known as the father of American surgery), he never practiced. A lifelong bachelor, Physick lived in the house with his widowed mother and maiden aunt. His was the life of a country gentleman; locally, he was known as the owner of the first automobile in Cape May. The museum is owned and managed by the Mid-Atlantic Center for the Arts & Humanities, which has gradually restored it over the years, largely with money raised from tours and onsite events. Emlen Physick Estate, 1048 Washington St., Cape May, NJ, (800) 884-5064, capemaymac.org



ABOVE: Furnished with a bed, dresser, and mantel attributed to Frank Furness, Dr. Physick's bedroom contains the most original collection of furniture in the house. **CENTER:** The gas-lit music room. **TOP LEFT:** With its dramatic hooded jerkinhead dormers, stick details, and upside-down corbelled chimneys, the Emlen Physick Estate is a fine example of Stick Style architecture. **TOP RIGHT:** The entrance hall is lavished with woodwork, all probably designed by Frank Furness.



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Aug. 20–Oct. 2, Rochester Institute of Technology, Rochester, NY. Pottery by a Bauhaus-trained mid-century ceramicist and educator. (585) 475-2879, rit.edu/cla/wild

- **"FROM MILLBACH TO MAHANTONGO: FRAKTUR AND FURNITURE OF THE PENNSYLVANIA GERMANS,"**

Aug. 23, Winterthur, Winterthur, DE. A lecture explores the recent discovery of two painted chests that attributed to fraktur artist Henrich Otto and whether Pennsylvania German fraktur artists used their talents to decorate furniture. (800) 448-3883 winterthur.org

- **"THE ALLURE OF JAPAN,"**

through Dec. 31, Museum of Fine Arts, Boston. The show explores the influence of Japanese art and design at the turn



ABOVE: The Japanese-influenced "Modern Poster" by artist Will Bradley. **LEFT:** Pottery by mid-century ceramicist Frans Wildenhain.

of the 20th century and how American artists integrated these ideas into new work. (617) 267-9300, mfa.org



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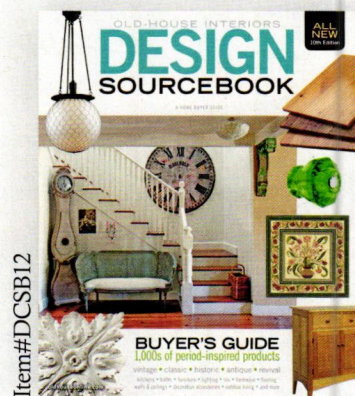
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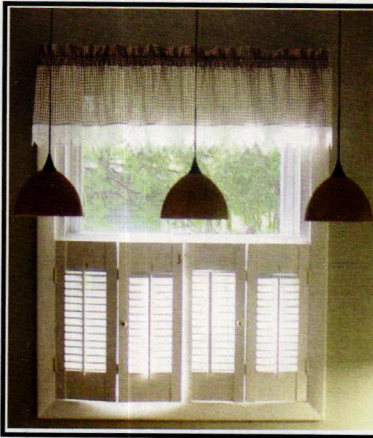
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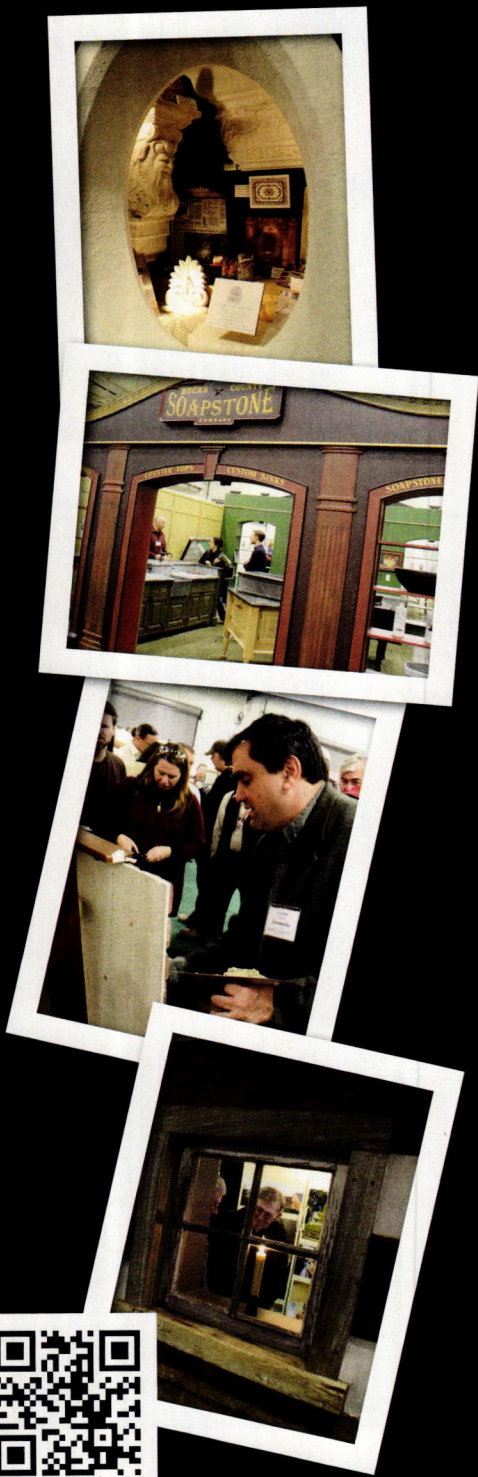
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MAGAZINES BROUGHT TO LIFE



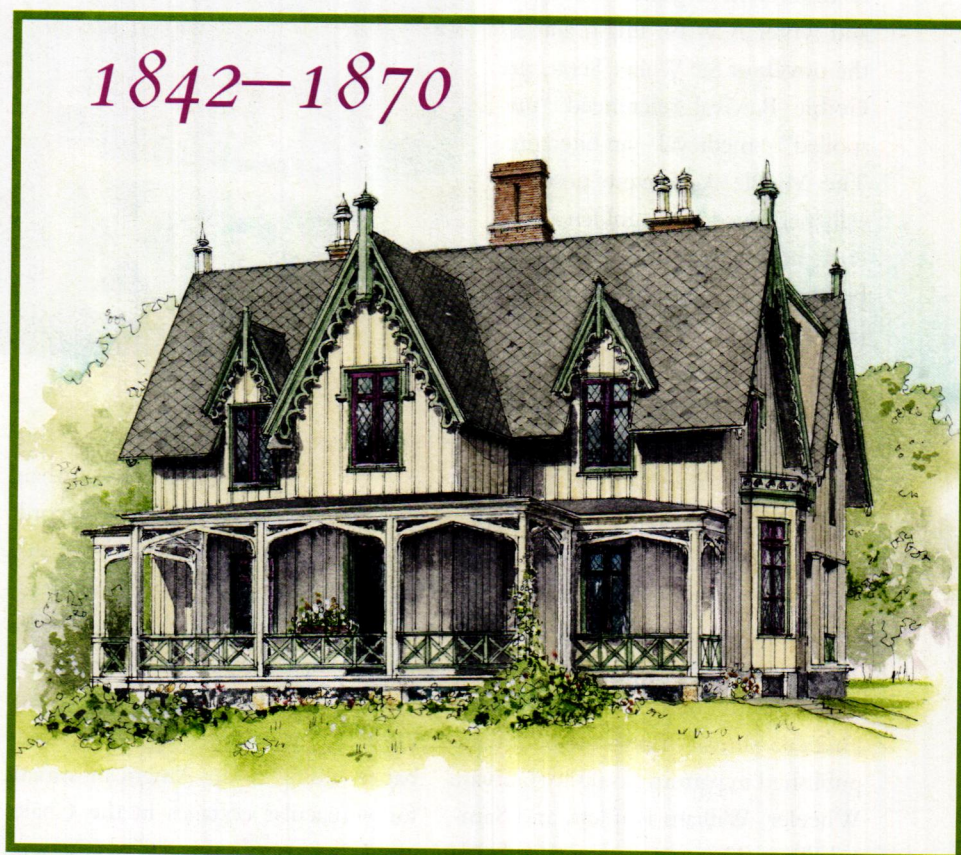
I just bought...

a CARPENTER GOTHIC *house*

MANY OF THE SMALLER—and more charming—Gothic Revival dwellings in the U.S. and Canada were built by carpenter-builders out of wood, not stone. Gingerbread trim and American Gothic cottages go together, both arriving in the era of the bandsaw and the steam-powered sawmill. On these houses (and country churches), we often find board-and-batten siding, a departure advocated by A.J. Downing. Steep roofs and fanciful vergeboards, pointed windows and arched verandahs are typical. ■ In America, the Gothic style was never as popular as the Greek Revival or Italianate. Still, the cottages we now call Carpenter Gothic remain darlings of the Victorian period. BY PATRICIA POORE

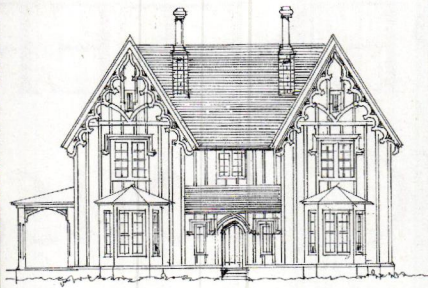
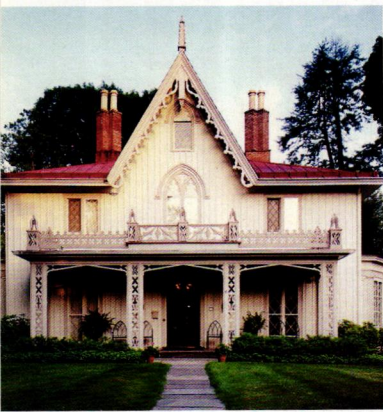
the HALLMARKS

- **POINTED ARCH** in windows, porches, and occasionally the front door
- **VERGEBOARDS** (or bargeboards) decorated with sawn wood trim, and other gable ornaments
- **HOOD MOLDS** or label molds (square-arched) projecting over window heads
- **BOARD-AND-BATTEN** siding: vertical boards with the joints covered by narrow wood strips
- **A STEEP ROOF**, often cross-gabled or with gabled dormers
- **DIAMOND PANES** and tracery (muntins in a pattern) in windows
- **BAY WINDOWS**, along with façade projections and oriel windows
- **ASYMMETRICAL FLOOR PLAN**, picturesque rather than classical
- **CHIMNEYS** are tall, often capped with chimney pots



A cross-gabled, steep-roofed Carpenter Gothic dwelling with board-and-batten siding. Note the arched, one-story porch; diamond-pane casement windows with label molds; spire and finial gable trim accompanying fancy-sawn vergeboard with cusps ending in trefoils; and chimney caps.

CARPENTER GOTHIC



Carpenter Gothic is not the stuff of cathedrals and Ivy League campuses, but rather of country churches and homespun houses. What was then termed “Rural Gothic” was the vernacular form of the Gothic Revival, which swept in on the heels of its opposite, the neoclassical Greek Revival. Inspired in England by designer and writer A.W.N. Pugin and by the novels of Sir Walter Scott, the Gothic Revival referenced “unspoiled” medieval architecture. The Middle Ages were nostalgically perceived as the golden age of craft, honest labor, and vernacular building—a time before industrialization and its evils.

Arriving in the U.S. as early as 1799, the Gothic style became the rage in the 1840s and '50s. Early 19th-century tastemaker A. J. Downing encouraged a wooden cottage Gothic style in his influential books (*Cottage Residences* of 1842 and *The Architecture of Country Houses*, 1850). The books went through many editions, greatly influencing carpenter-builders. Similar “rural cottages” were published in pattern books by Gervase Wheeler, William Ranlett, and Samuel Sloan. Downing’s friend and collaborator, the landscape designer and amateur architect Alexander Jackson Davis, had built Gothic villas in stone



and stucco even earlier.

The (rural) cottage and (urban) villa could be embellished, according to these writers, with bracketed (Italianate) or pointed (Gothic) ornament. Downing liked Gothic. But his was an architecture adapted for North America: wood framed and wood clad. Downing recommended board-and-batten siding as an American variant for vernacular cottages in the Chalet and Carpenter Gothic styles. (Carpenter Gothic is, indeed, related to such northern European traditions as the Swiss Chalet, and was part of the con-

tinuum toward the Stick Style of the 1870s.)

Oddly, Downing did not like what he referred to as “gingerbread,” meaning excessive, flimsy sawn ornament. He criticized what he called “Carpenter’s Gothic” houses. But his designs showed vergeboards decorated with pendants and trefoils, pointy windows and window bays. They also presented that American invention, the front porch. The high-pitched double and triple-gabled fronts of many mid-century farmhouses attest to the popularity of the Gothic taste.

TOP: Centered cross gable at Delamater House; symmetrical gabled projections; center gable with steep dormers.
LEFT: Folk Gothic wood trim on a porch in Oak Bluffs, Martha’s Vineyard, Massachusetts.



ABOVE: The Chadbourne-Bascom House in Williamstown, Massachusetts, is a familiar gable-and-wing structure with Gothic windows and ornamentation.

rooms INSIDE

Carpenter Gothic is by definition rural and informal. These “folk Victorians” are often quite plain, beyond their fanciful exterior trim. Some houses of the Gothic Revival had tiled floors, and carved Gothic mantels and staircases. The pointed-arch motif appeared in windows, French doors, and even woodwork panels. Gothic motifs usually were seen in public rooms. In service areas and bedrooms, woodwork and decorating were more typically mid-Victorian. Only rare domestic examples were rendered in consistent Gothic Revival style. “Greco-Gothic” houses, for example, might have a colonnaded façade and steep dormers with pointed windows.

The Gothic longings of the middle class were expressed through wallpaper (rather than hand-painted polychromy), stained pine wainscots (rather than dark oak linen-

CONTINUED ON P. 22

TO VISIT

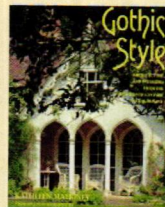
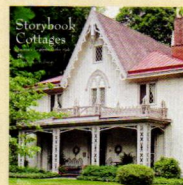
- **ROSELAND COTTAGE** or Bowen House, Woodstock, CT. The most famous of the board-and-batten Gothic Revival cottages. Built in 1846; original interiors and furnishings, 1850s gardens. Open June–October. historicnewengland.org
- **CHARLES MANSHIP HOUSE**, Jackson, MS. Gothic is rare in the South, but this house built in 1857 is right out of Downing’s book—albeit adapted with floor-to-ceiling windows and a hall for ventilation. manshiphouse.org
- **KINGSCOTE**, Newport, RI. High-style pointed Gothic house in wood, built in 1839 with later additions. May–early September. newportmansions.org
- **JUSTIN SMITH MORRILL HOMESTEAD**, Strafford, VT. High-style Rural Gothic house built in 1848–51. May–October. morrillhomestead.org & historicvermont.org/morrill
- **FOREMAN-ROBERTS HOUSE**, Carson City, NV. Symmetrical house with Gothic Revival details built ca. 1860. Open by appointment and for events: (775) 887-8865
- **DELAMATER INN**, Rhinebeck, NY. Splendid Rural Gothic design of 1844 by A.J. Davis. Stay overnight! beekmandelamaterinn.com

BOOKS

Storybook Cottages

by Gladys Montgomery (Rizzoli, 2011)

This recent book is the only one strictly on American Carpenter Gothic houses. It begins with a quick review of England’s Gothic Revival, then traces American Gothic. With archival illustrations, and contemporary photographs showing both historic and interpretive interiors and gardens.



Gothic Style

by Kathleen Mahoney (Abrams, 1995)

Gothic Revival architecture and interiors from the 18th century

to the present—from castles to cottages, in England and America.

Gothic Revival

by Megan Aldrich (Phaidon Press, 1994)

The definitive work on the domestic Gothic Revival, concentrating on castles, villas, country homes, and cottages rather than ecclesiastical and civic buildings.



Victorian Cottage Residences

by A.J. Downing (Dover, 1981)
A firsthand source for early Victorian cottage designs, including Gothic, Bracketed (Italianate), and Rustic. Illustrations and floor plans. Reprint of the 1873 edition of the book first published in 1842.

The Architecture of Country Houses

by A. J. Downing
The landmark book is available as both a faithful reprint (Dover, 1969) and an annotated reissue (Univ. of Michigan Library, 2001).

In Pointed Style: The Gothic Revival in America

by Elizabeth Feld (Hirschl & Adler Galleries, 2006)
The paintings, lighting, furniture, and objects of the period.

CARPENTER GOTHIC



LEFT: Gothic tracery over casement windows. **ABOVE:** Painted bed and other typical mid-19th-century treatments at Sunnyside, writer Washington Irving's colonial house at Tarrytown, which he remodeled after Downing. **BELOW:** Dining room at Sunnyside (left), another fashionable room of the 1850s. Cabinet painted in the Reformed Gothic style in a new Gothic Revival house designed by Sandra Vitzthum (right).



INTERIORS followed local custom and prevailing middle-class taste. If the Gothic villa boasted linenfold paneling and tile, its country cousin had a board wainscot and painted floors. There was, however, a minor craze for pointy furniture; most houses had a piece or two.

fold panels), and plaster ornament (rather than vaulted ceilings). Abstract, arched, floral, and foliate designs were popular, as was the diaper—a flat, repetitive, trellislike pattern consisting of squares or lozenges, often filled with stylized flower heads.

Grained wood and, later, ebonizing were in vogue. English encaustic (colored clay inlaid into a wet terracotta ground, a medieval method revived by Herbert Minton in the 1840s) and geometric tiles were widely used in entries, halls, and around fireplaces. In rural homes, softwood and painted floors were more common.

Casement windows with diamond panes generally needed no further treatment. On other windows, privacy came from interior shutters or Venetian blinds. Fabric blinds also were used, perhaps painted with castle scenes. Muslin curtains, in public rooms combined with worsted or silk over-curtains and lambrequins (stiff valances), were used. Revival treatments favored simple panels hung from rings. ✦



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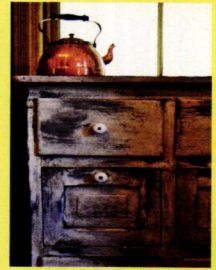
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True Blue & White

Here's how to make the world's most beloved color pairing work.

BY CATHERINE LUNDIE

BLUE AND WHITE together has been a staple in almost every style of American home décor since George Washington famously painted more than a dozen rooms at Mount Vernon in shades using Prussian blue. Colonial-era coverlets memorably paired white over navy in the “overshot” pattern. And flow blue—the Chinese-inspired dishware with its signature blurred glaze in rich shades of blue on white—was so wildly popular that there were more than 1,500 patterns by the mid-19th century. Even mid-century modern bathrooms were awash in blue and white.

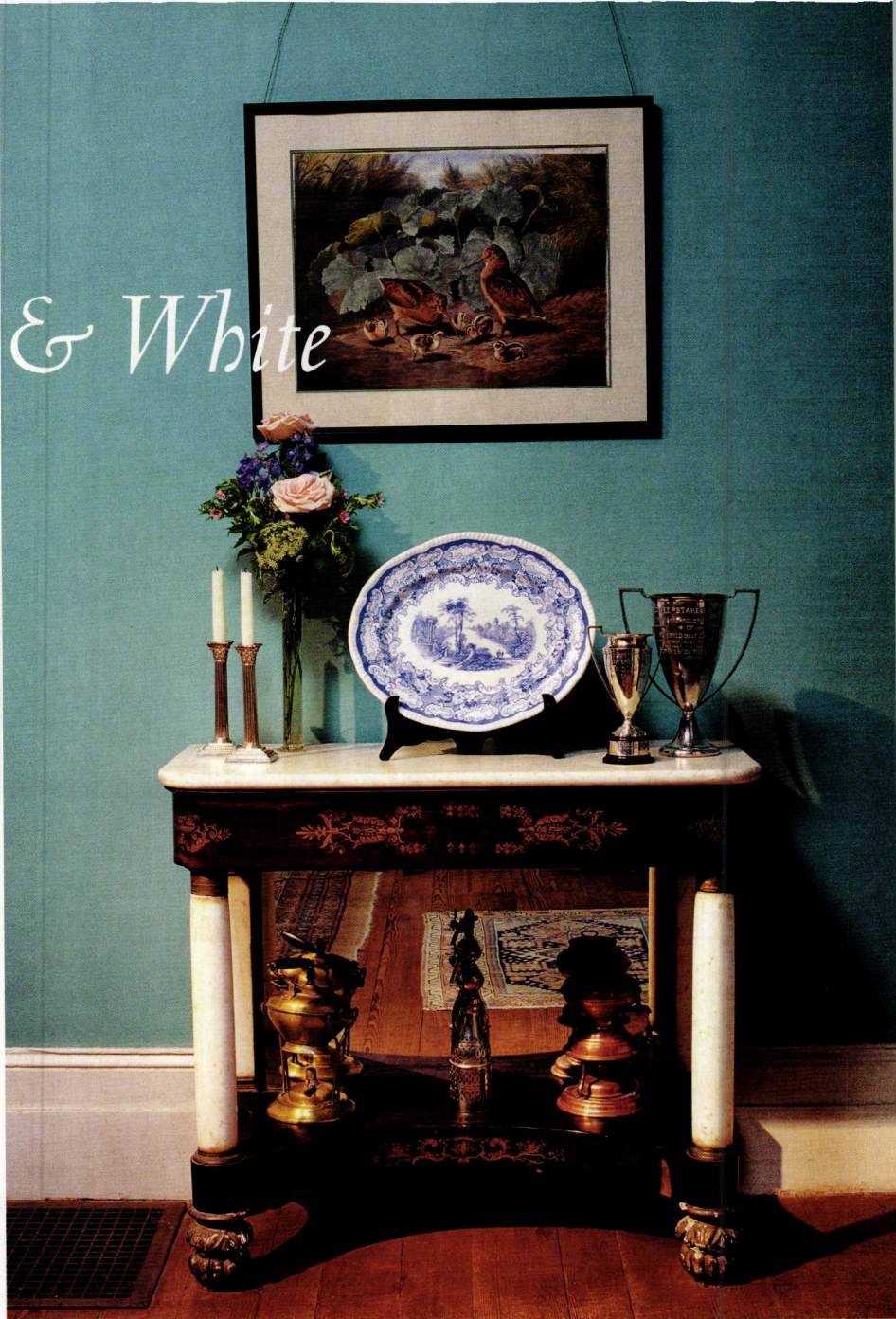
Yet blue is notoriously difficult to work with, and getting white right can be complicated, too. Why? Lisa Skolnik, who edited *Blue & White in Your Home*, explains: “Although the differences among whites are relatively subtle, [white] can be blindingly bright, slightly off-white, rich and creamy, or silvery and lustrous . . . Effects possible with blue are even more diverse because the contrast

among blues is far more discernible.”

Blue has the reputation of being tough to work with. It's commonly seen as a “cool” color—desirable for a bathroom, say, or a bedroom. But what about an intimate dining room? Or the living room where everyone gathers—no one wants to feel chilly

there. Relax! There are warm blues and cool blues, and a shade to meet every taste and mood.

It's beyond question that every color leans toward what is perceived as either warm or cool. The red/yellow spectrum on the color wheel offers colors considered warm and in-



Gold accents in the Empire table are set against a warm, period blue in the dining room at Ames Plantation in Tennessee; trim is classical white.

SOURCES in this article

CIRCA HOME LIVING (pillow) circahomeliving.com ■ CJ HURLEY CENTURY ARTS (503) 234-4167, cjhurley.com ■ FARROW & BALL farrow-ball.com ■ LEWELLEN STUDIO (tile) (360) 647-7050, lewellenstudio.com ■ OLD-FASHIONED MILK PAINT CO. 'SafePaint' milkpaint.com



Overshoot pattern in white over navy.

beautiful blue books

A Passion for Blue & White by Carolyne Roehm (Clarkson Potter, 2008)

Decorating with Blue and White by Gail Abbott (Cico, 2008)

Blue & White in Your Home by Lisa Skolnik (Hearst Books, 2001)

Blue & White Living by Stephanie Hoppen (Clarkson Potter, 1998)

Decorating in Blue & White by Lynda Burgess (Sterling, 1997)

The Blue and White Room by Mary Gilliatt (Bantam, 1992)



Mottahedeh's Blue Dragon china pattern is a contemporary take on flow blue porcelain.

viting, which advance into a room and create a cozy mood. The blue/green spectrum is thought of as cool, and receding, which generates tranquility. Yet the thousands of variations on blue (or any other color) in today's paints and fabrics are created by introducing pigments from other parts of the color wheel. This allows every color family to have both a warm and cool side. In general terms, warm blues are those that contain some yellow.

The tone of white that you choose for your woodwork is also important—white, too, may be warm or cool. White comes in many hues and tints, but broadly speaking, cool whites have a blue-gray undertone, while warm whites have a yellow cast. To determine whether the undertone is warm or cool, hold the paint swatch (with just one color exposed) against a

blank sheet of white paper.

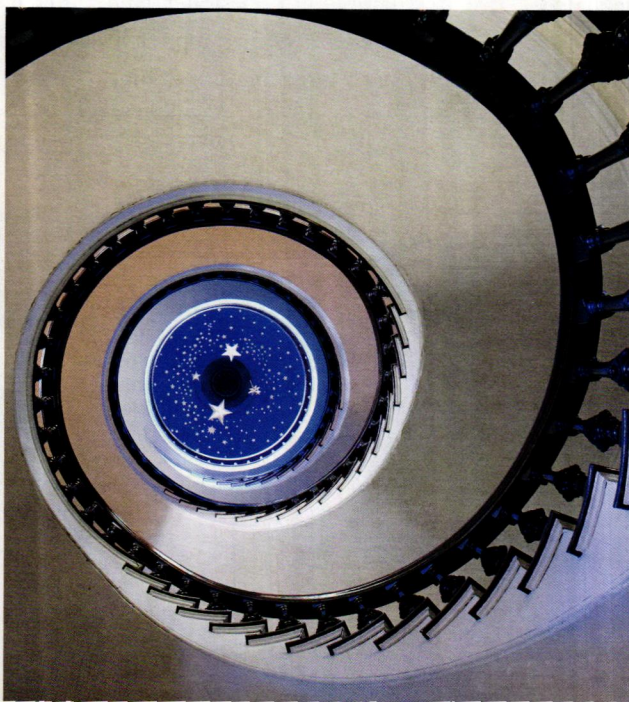
Remember, too, that paint formulations changed over the decades; pigments and chemistry affect color. Historical palettes today seek to reproduce colors of the past in modern paints. You might consider, too, that alkyd and latex paints give slightly different results, as does your choice of sheen (from flat through eggshell, semi-gloss, and gloss). Some paint companies offer old formulas (albeit updated for safety and consistent results). For example, The Old-Fashioned Milk Paint Co. has a product (still made of milk protein, lime, and pigment) specifically

for non-porous surfaces like walls, in traditional milk paint colors.

Once you have narrowed down your paint choices, paint large samples of both blue and white on your walls. Paint companies offer literally dozens of whites. Farrow & Ball, for instance, suggests to customers at least two options for white or neutral for each of their colors.

In my own home, I chose a rich cobalt shade called 'Pitch Blue' for a small powder room. Since I intended to use the room as a backdrop for my collection of 19th-century English blue

LEFT TO RIGHT: Blue-and-white upholstery and blue accents create the scheme in a plain white room. White stars in a twilight-blue sky draw the eye to the cupola at the top of the stair. Blue-painted trim in a white room ties together a collection of textiles featuring blue.





Lewellen's 'Rose' tile shown in an Arts & Crafts-era blue.

and white china, I selected a very cool white for my trim, Farrow & Ball's 'Strong White.' A more antique effect would have been achieved by using one of their alternate suggestions, 'Shaded White.'

ANOTHER CRUCIAL FACTOR is the type of natural light your room gets. "A north-facing room will always seem darker than a south-facing one," notes Lynda Burgess, author of *Decorating in Blue & White*. "A light room can take cool colors without appearing cold. In a dark room, [cool colors] may have the effect of making the room austere."

Veteran decorator Mary Gilliatt is unfazed by any complicated calculus of light or room size; she simply picks the color she wants and



modifies it according to the season. "Given blue's calming and refreshing propensities, I have always found it a good background color for living rooms," she writes in *The Blue and White Room*. Her rooms are "cooled in summer by white flowers and large green plants; warmed in winter by red or pink flowers, fire, and lamplight." Designer Jane Grey champions a similar approach: "When I use a large amount of blue

in a room, I like to balance it with brighter, warmer colors (gold, yellow, red, orange, spring green) in accessories."

When accessorizing with blue and white, keep this tip from Lisa Skolnick in mind: "Stronger blues and graphically dense blue-on-blue or blue-and-white patterns will make the room seem smaller and more intense, while pale solid blues and whites and open patterns, espe-

a BLUES timeline



COLONIAL 1650-1780

Blues were almost startlingly bold and bright, particularly after 1710, which brought the discovery of the pigment Prussian Blue. Before that, blue was achieved by using the plant dye indigo, which was comparatively dull and had a tendency to fade.



FEDERAL/GREEKREVIVAL 1780-1860

Blues became lighter and more delicate, in keeping with the Federal era's more refined interpretation of classical motifs. Greek Revival colors are dominated by natural pigments.



VICTORIAN 1850-1910

The lengthy Victorian era saw a proliferation of architectural styles. It also brought advances in paint technology, notably artificial ultramarine. Deep, saturated blues predominated.

1650 1700

1850



LEFT: In a traditional, nautical New England scheme, warm off-white walls and crisp white trim are the backdrop for the different blues in the Canton china, curtains, painted Windsor chairs, and oil painting. [Walls 'Bone White,' trim 'White Dove', both from Benjamin Moore.]



ABOVE: Blue-and-white porcelain and cobalt glass suggested the blue cornice stripe and ethereal ceiling, as well as the saturated blue-black of the trim and upholstery leather: many blues in harmony.

cially those with a light background, will make the room seem larger.”

Barbara Pierce, who with husband C.J. Hurley offers a nationwide color consultation service, gives this final piece of liberating advice: “Don’t feel compelled to match your wall color to some element of your soft furnishings. A color doesn’t need to be exact for it to ‘go with’ the elements of the room that are going to stay put.” ✦

All colors taken from ‘Historic Colors of America’ and ‘20th Century Colors of America’ palettes by California Paints (californiapaints.com).

COLONIAL REVIVAL

1890-1955

The revival styles hearken back to the graceful blues of Federal interiors.

Bullfinch Blue

Emily

Cottage Green

Enamel Blue

Garden Terrace

Ballroom Blue

ARTS & CRAFTS

1900-1920

Although a nature-inspired palette informed the Arts & Crafts aesthetic, bright pops of color were used, including these blues.

Crystalline

Electric Grid

Construction Boom

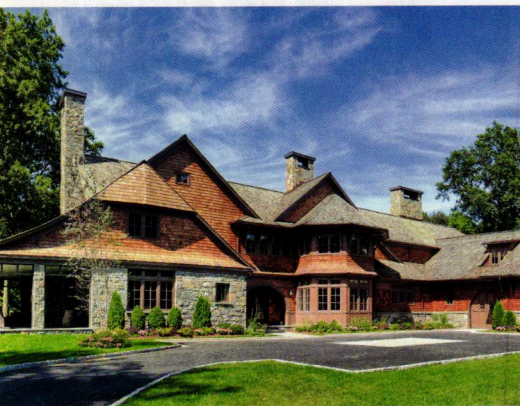
ART DECO TO MID-CENTURY MODERN

1920-1965

Lighter tints and more neutral tones emerged in the 1920s and '30s; post war, blues provided the saturated accents for rooms featuring deep, sophisticated neutrals.

1900

1950



RIGHT: Gleysteen Design included gables, bays, and a stairway tower. **ABOVE:** Sweeping shingled walls and layered elements on a house by Mitchell Wilk Architecture. **BELOW:** Handsome period staircase in a new Shingle Style house that met Nantucket's strict historic district guidelines; by Nantucket Architecture Group. **OPPOSITE:** Designed by Albert, Righter, & Tittman, RockSyde sails toward the ocean.



21st Century Shingle

A SHINGLE-CLAD AND wholly American subset of the Queen Anne Revival, the Shingle Style lasted about 30 years—from the 1870s to just after the turn of the century. Since the 1960s, however, the style has been revived several times. Handsome yet informal, Shingle Style houses seem to be inherently attractive. They are part of a continuum that stretches from the “cottage architecture” promulgated by Davis and Downing in the 1840s, through the Gothic Revivals and Stick Style, and

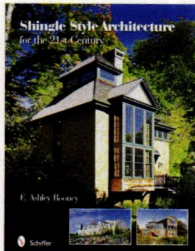
on to today's Arts & Crafts Revival. The then-startling Shingle houses built at the end of the Victorian era have been variously called “Richardsonian Romanesque in wood,” “the beginning of the Colonial Revival,” and—tellingly—“the first modern house style.” It was indeed a style of revolt, against meretricious ornamentation. Perhaps we are attracted to the spirit of reform captured in such asymmetry and undulating texture.

Or maybe our continuing interest lies in “the universal appeal of

“Porches, bays, and towers . . . inglenooks and alcoves . . . quirks and details.”

SHINGLE STYLE ARCHITECTURE FOR THE 21ST CENTURY

by E. Ashley Rooney.
Schiffer, 2010. Hardcover, 176 pp., \$49.95.



the picturesque house,” as architect George Fellner put it in his foreword to this book showcasing recent work. *Shingle Style Architecture for the 21st Century* takes us, via 300 photographs, from “coastal retreats to city streets” to examine 40 architect-designed houses around the country. Modern Shingle houses have the arresting naturalism of the originals, now with year-round amenities and energy efficiency. A resource section introduces the architecture firms featured. ✦

REVIEWED BY PATRICIA POORE

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ABOVE: The owners in the garden; Janet is about to deliver flowers to a neighbor. **RIGHT:** The couple uses the ca. 1920 Copper Clad wood-burning stove for cooking and heating the kitchen. In the summer they switch to a modern range. **BELOW:** Like so many similar houses, this one had a lean-to kitchen at the rear. Just six years after construction, a permanent kitchen addition went up (left in photo, with chimney). **OPPOSITE:** The house dates to the town's settlement in 1864.



farmhouse in Paris

When it came to the country kitchen with elements dating to the 1920s and '30s, restoration required a gentle touch.

BY ANN ZIMMERMAN | PHOTOGRAPHS BY SCOT ZIMMERMAN

SUMMER IN PARIS—that's Paris, Idaho, a quiet ranching and farming town in the remote southeastern corner of the state, with just over 500 residents. The town isn't French; it got its name from old-time surveyor Thomas E. Perris, and the spelling changed over time. It was the spacious farmland and wide vistas, and the 1864 Victorian farmhouse, that attracted Salt Lake City residents Jer-

ry and Janet Erkelens. They bought the house on two and a half acres for their summer getaway.

The eclectic home was built by James Nye, a fine furnituremaker and carpenter assigned to work on local religious meetinghouses. Nye's direct descendents owned the house until they sold it to the Erkelenses. "My intention was to restore it as accurately as I could," Jerry says, "while making it livable for us and





LEFT: An old-fashioned screen door opens to the garden in back. The modern range is practical for cooking in hot weather. **FAR LEFT:** Fresh-picked cherries on a bed of ice and a pitcher of yard marigolds attest to summer's abundance. The wainscot is painted in two colors. **BOTTOM:** Near the door to the dining room, the wood settle is a Welsh reproduction of an early 19th-century design, made from old trunks.



our daughters.” He had some heavy work to do: “It hadn’t been painted since the second World War, and all the windows had been knocked out.”

The couple cleaned up and tossed out debris that first year. The house was unfurnished except for the cookstove. While they were clearing out, they found a table in the attic, built and signed by James Nye. It was presumably made of oak salvaged from an army wagon, as the wood was imprinted U.S. Army. Oak is not indigenous to this part of the West, and since it preceded the railroad, the table is an unusual piece of pioneer furniture.

Next came work on the windows and exterior painting. The bright trim colors—originally done



ABOVE: The cabinets and sink date back to a remodel, probably undertaken in the 1930s. The wainscoting is original; the owners stripped and restored it. **RIGHT:** Paris, Idaho, has an elevation of 6,000 feet—and mild summers. Still, lemonade is perfect when you're gardening.

in milk-based paint—reproduce historic colors determined by expert paint analysis.

Inside, the first room to be overhauled was the country kitchen at the rear of the house. Investigation indicates that the Nye family replaced a lean-to kitchen as early as 1870 with a more permanent addition. The wood-burning stove probably arrived during an update around 1920, and the sink basin and kitchen cabinets date to the 1930s. Jerry removed the old wainscoting to strip its lead paint, then replaced it all according to a numbered sequence he'd noted. Janet chose the happy paint colors and repainted

cabinets and walls. She added accessories that are largely local and of the period.

AT THE SAME TIME they were tackling the renovation, the couple refurbished the landscaping and out-buildings. They planted an orchard and created generous garden spaces for fresh vegetables and flowers. Janet has become a familiar, welcome face at neighbors' doors, as she makes regular rounds on her bicycle delivering surplus garden produce and bright bouquets. An expanse of manicured lawn is kept for the family's tradition of playing highly competitive croquet.



As they'd hoped, the Paris house is a magnet for their grown daughters and Salt Lake friends. Janet and Jerry place a big table outside in the capacious shade of the tree, and dot the tablecloth with specialty dishes communally prepared by a family of cooks from the bounty of the garden. Treetops echo with laughter, as they did a century and a half ago. ✦



LAKE GENEVA

This small resort city in southern Wisconsin, southwest of Milwaukee and convenient to Chicago, boasts natural beauty and a wealth of Victorian architecture. BY REGINA COLE

A CHICAGO SURGEON built the first grand summer house on the shores of Geneva Lake in 1856. Nine miles long, exceptionally deep, with sparkling clean spring-fed water, the southern Wisconsin lake is conveniently accessible to the Second City. Chicago worthies with names like Wrigley followed Dr. Maxwell after the Civil War; the Chicago Fire of 1871 sent them up *en masse*, until Lake Geneva became known as the Newport of the West.

The construction and maintenance of these large summer homes contributed to the economy of the town, which is called **Lake Geneva** (on Geneva Lake). Their owners

also employed locals as help. Just as architecture-loving tourists now flock to Newport, visitors come to Lake Geneva to look at the houses. Unlike in Newport, however, Lake Geneva's estates are still home to a Midwestern glitterati, while the town thrives in support.

Among the several dozen lakeside houses are the 1900–1901 Beaux-Arts Stone Manor (officially **Younglands**), **Villa Hortensia**, constructed by Edward Swift in 1906 and named after wife, and **Robinswood**, a beautiful 1889 Shingle Style house. The magnificent Queen Anne-style **Black Point**, built in 1888 as the summer home of a Chicago beer magnate, is now a house mu-



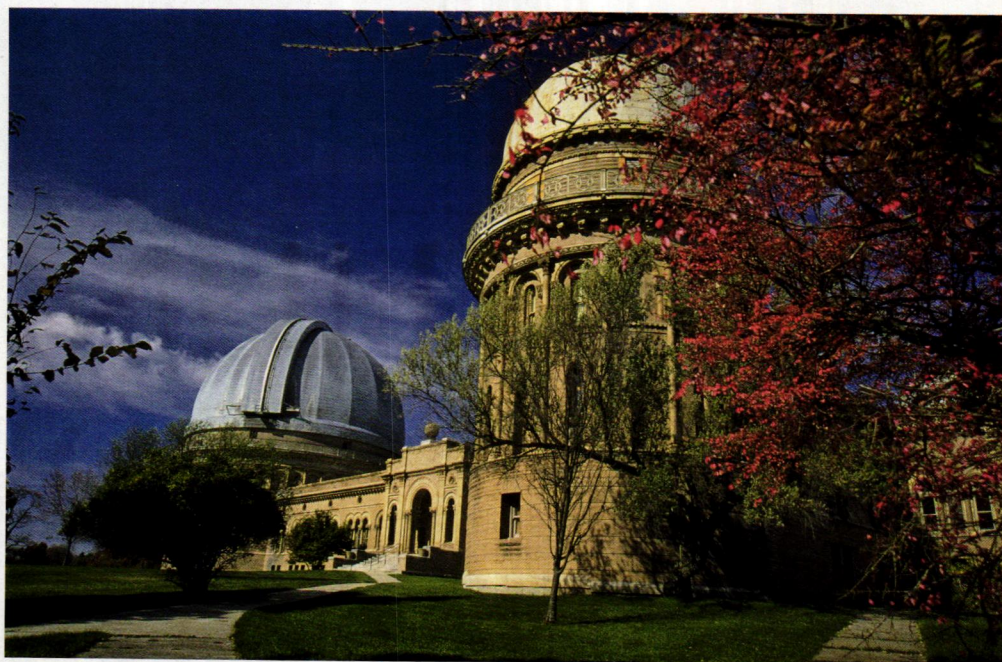
ABOVE: The paddlewheeler “Lady of the Lake” takes visitors on tours across Geneva Lake, its shoreline dotted with grand estates built ca. 1860–1910. The Shore Path takes you right past them for a glimpse of the architecture (inset).

seum and open to the public.

The best way to see the houses is by boat, especially on the famous **U.S. Mailboat Tour**. Between mid-April and mid-November, the boat never stops—the letter carrier jumps from the boat to the pier and back again to deliver the mail to lakeside

contacts

- **LAKE GENEVA CRUISE LINE** (800) 558-5911, cruiselakegeneva.com
- **BLACK POINT HISTORIC HOUSE AND GARDENS** (262) 248-1888, blackpointestate.com
- **YERKES OBSERVATORY** astro.uchicago.edu/yerkes
- **THE BAKER HOUSE** (262) 248-4700, bakerhouse1885.com



TOP: Romanesque Revival style suits the Yerkes Observatory, which was built in 1897. **FAR LEFT:** Built by beer money, Black Point is open as a house museum. **LEFT:** Trolleys operate at the Grand Geneva Resort & Spa in Lake Geneva [grandgeneva.com].

residents. Lake Geneva attracts old-boat lovers as much as old-house lovers, because the mail might be delivered by the steam yacht Louise, built in 1902, or by the 1898 yacht Polaris. And the lake is heavily populated by exquisitely maintained, antique wooden runabouts. On the third weekend of each September, their numbers balloon at the **Antique and Classic Boat Show**.

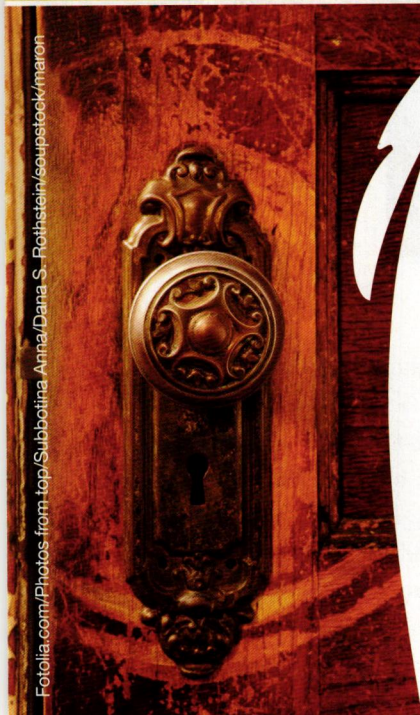
Another way to explore is via the 21-mile **Geneva Lake Shore Path**. When it was created in the mid-19th century, the area 20 feet up from the shoreline was deemed

public domain. To this day, anyone can walk through the yards of all the great lakeside houses.

IN THE VILLAGE OF **Williams Bay**, the 1897 Romanesque Revival **Yerkes Observatory** overlooks the lake. Operated by the University of Chicago, the observatory calls itself “the birthplace of modern astrophysics,” a claim supported by Albert Einstein, who asked to visit when he first came to the U.S. The Yerkes Observatory boasts the largest refracting telescope successfully used for astronomy and is open for free public tours every Sat-

urday throughout the year.

In 1885, a Racine widow built a 17,000-square-foot Queen Anne vacation house on fashionable Geneva Lake, calling it Redwood Cottage. The great good fortune of what is now known as **Baker House** is that it has retained its original layout, floors, redwood sheathing, and interior millwork. This includes all the original fireplaces, complete with surrounds, aprons, and hearths fashioned from Lowe tiles. Nearby Black Point also boasts tile from the company in Chelsea, Massachusetts. The Baker House serves as an elegant lakeside inn today. ✦



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OLD-HOUSE AUGUST 2012 INTERIORS



COBBLESTONE COTTAGE

A beach shack is transformed by its owners with river-stone accents and an eye for restraint. (page 38)

MODERN RUSTIC

See the seaside house that Seattle's Modern architect Roland Terry designed for himself. (page 44)



GOOD PRACTICE

Using focal points, contrast, naturalization, and micro-zones, all on a good foundation plan, these gardeners transformed their property. (page 48)



WINDOW DRESSINGS

How to get the trim right—and that includes galloons and gimp, tassels and tiebacks and, of course, fringe. (page 52)

TIMELESS DOORS

Select your entry door according to the architectural style of the house; with 25 excellent sources. (page 56)





COBBLESTONE *cottage*

What was once a beach shack in Westport, Connecticut, was transformed by its owners, with river stones and a good eye for restraint, into a vernacular beauty.

BY PATRICIA POORE | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

OPPOSITE: 'Annabelle' white hydrangeas and the red climbing rose 'Altissimo' beckon in the entryway beyond the driveway of river stones set in stone dust. **RIGHT:** Connecticut river stones also surround the fireplace.



ONCE A BEACH SHACK in ruinous condition, this lighthearted cottage had a perfect makeover. “The previous owners did a lot of the heavy lifting—literally,” says Adam Derrick. “They raised the house up 4’ to comply with FEMA rules for flood zones. They also winterized the place. We enhanced what the house already had going for it.”

It seems Adam Derrick and Robin Steakley, who bought the house in 2005, did some pretty heavy lifting themselves. Adam had the brilliant idea to add Connecticut riv-

er stone, locally a traditional building material. “It comes out of the river naturally tumbled, with warm, neutral color,” he says. He used it for the chimney and fireplace, to pave the driveway, and to cover the cement foundation.

The simple front porch became a sunroom, with a little entry porch at one end. The monochromatic scheme introduced outside brings calmness and serenity to rooms indoors. “I just want to decompress when I walk in the door,” Adam explains. Colors very subtly suggest a classic beach scheme: cloud white, sand, and such



ABOVE: Adam Derrick with the “much-adored and fearsome” Reuben, a mini wire-haired dachshund. **LEFT:** Trim is Benjamin Moore’s ‘Brilliant White’; the sandy body color is a 50/50 mix of ‘Nantucket Grey’ and bleaching oil, both by Cabot Stains.





ABOVE: An antique Thonet table and a 16th-century Russian painting warm new beadboard. **TOP RIGHT:** Large window boxes are supported on brackets of traditional Nantucket design. **BOTTOM RIGHT:** The dining table and chairs in the sunporch are Swedish Gustavian.

accents as the living-room rug with its slight aqua cast.

The couple work in Italy and visit France twice a year, which explains the eclectic furnishings. (The weathered grapevine sitting on the dining table came from a Provençal vineyard: “I lugged it all the way home because I love the shape,”

says Adam.) Everything is understated and soothing: the armchairs by George Smith, the 1940s French bronze coffee table. An English convex mirror hangs over the fireplace, flanked by early 20th-century French sconces.

The couple say that the *Marché aux Puces*—the huge flea market held every weekend in Paris—was their inspiration. “The antiques dealers there have a very sophisticated yet casual style,” says Adam. Also, “there seems to be a natural affinity between Brittany and New England,

so we went with that,” he continues. Even the Swedish dining table in the sunroom came from the Paris *Marché*: “We’re not concerned that everything be French, just that it all have the same vibe.”

Adam Derrick designed the new kitchen, using lots of glass for an open, reflective look. Seeded glass in the cabinets evokes older houses, and the schoolhouse pendant lights are pleasantly old-fashioned. Limestone countertops fit right in: “Look closely and you’ll see fossilized shells,” says Adam. Barstools are in the style



of French bistro seating.

The stairway and halls are clad in white-painted beadboard, as is the new bathroom, where Adam's collection of seashells and white coral resides. The bathtub from Sunrise Specialty is big. "I'm 6'2," Adam explains, "and I had no compunction about jumping into tubs and stretching out at the show-rooms."

Adam and Robin have made the most of the yard as well. Hy-

ABOVE: Understatement brings serenity to the beach house. The hand-loomed rug with the slightest aqua tint is by local artisan Elizabeth Eakins. The gilt-bronze coffee table is 1940s French by Jacques Adnet. **RIGHT:** The owner designed the kitchen with lots of glass to reflect light.





ABOVE: French doors open to the terrace and a garden view in the guest bedroom on the main floor. The quilt is Provençal. **LEFT:** Opposite the rear of the house, the garage has become a potting shed and cottage. Climbing jasmine perfumes the garden all summer. (It over-winters in the cottage.) 'New Dawn' roses climb the arbor; tall green hedges are Chesapeake holly.

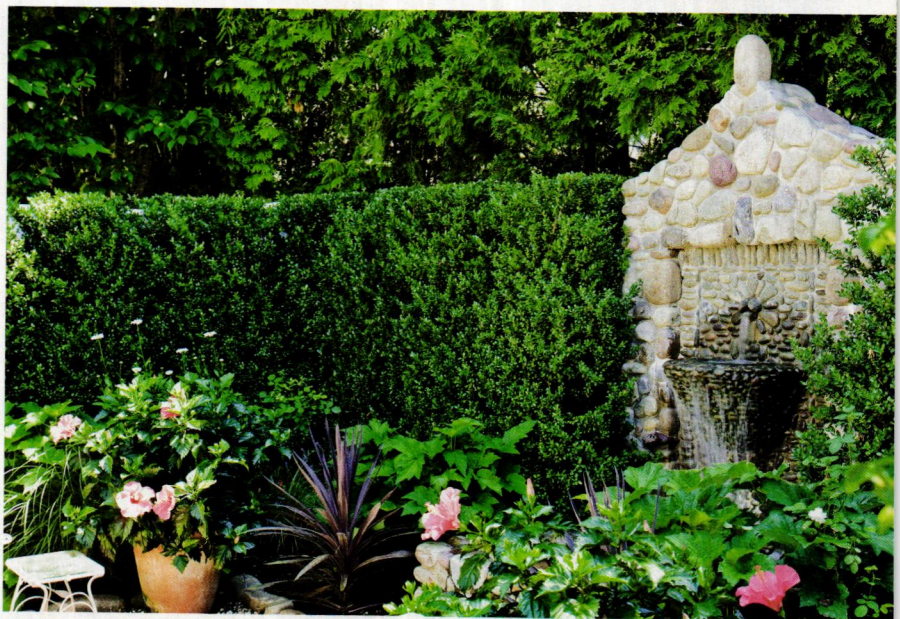
Behind a holly hedge and through an arbor heavy with climbing roses, the Secret Garden is an outdoor room all in green, with a fountain.

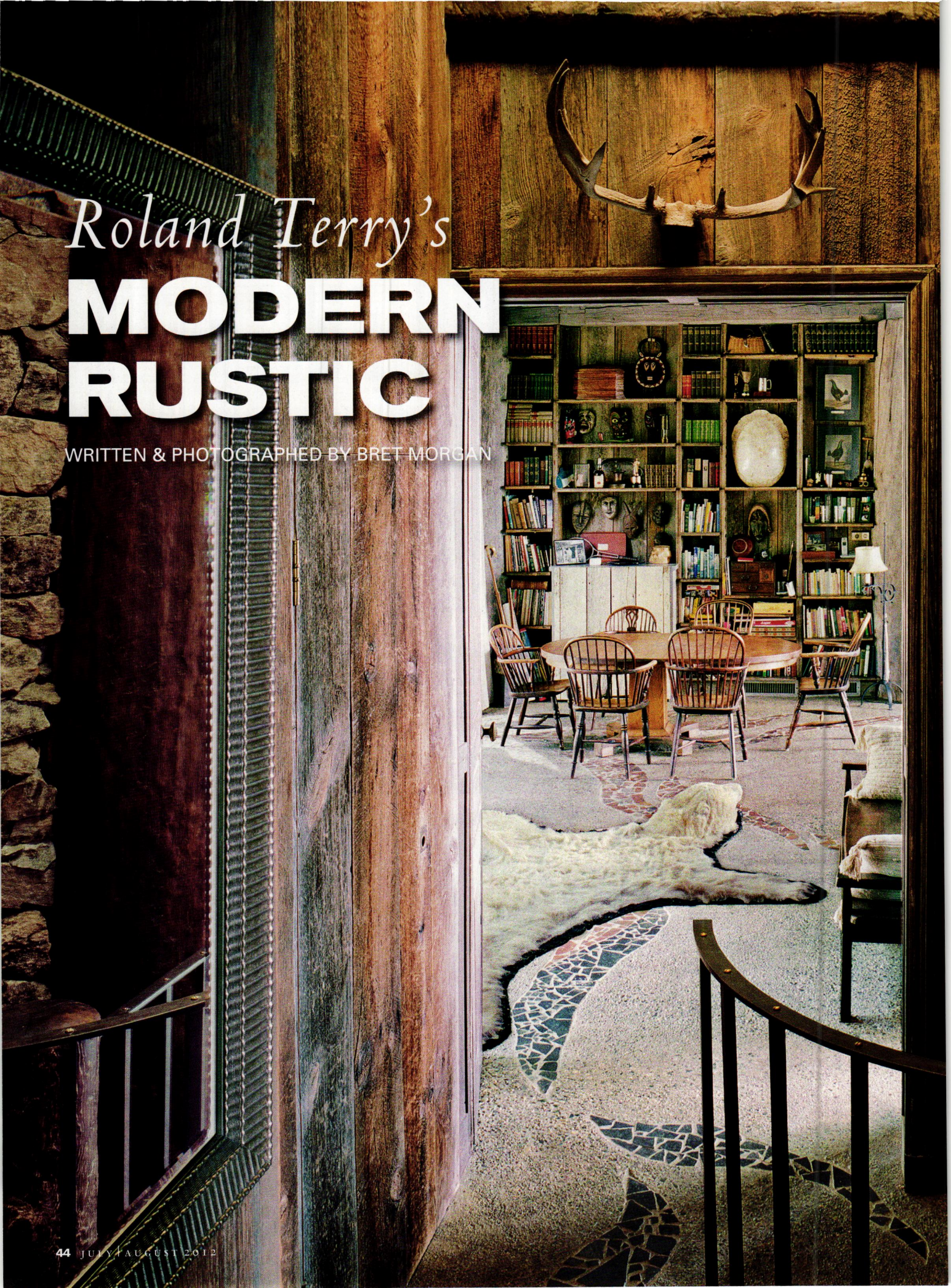


ABOVE: Upstairs, new beadboard fits the cottage. **RIGHT:** The patio under the pergola porch is paved in herringbone brick. The round window (in the laundry room) evokes a porthole. **BELOW:** A stone fountain in the Secret Garden.

drangeas and roses and an extra-large window box bid a casual welcome. The custom-made gate in front combines two picket styles they found in the book *Traditional New England Fences*. On the back of the house, they built a patio of herringbone brick, roofed with a pergola that supports 'New Dawn' climbing roses, which bloom in June and September. The existing garage was reshingled and stained to match the house, and fitted with carriage-house doors; it now serves as extra space and a potting shed.

A favorite feature is the Secret Garden designed by Michael Schoeller, an artist and fashion designer turned landscape planner. Tucked next to the garage, and entered through an overgrown arbor in a holly hedge, it even has a stone fountain designed by Schoeller. ✦





Roland Terry's
**MODERN
RUSTIC**

WRITTEN & PHOTOGRAPHED BY BRET MORGAN

RIGHT: At the far end of the courtyard, a gate opens to a broad lawn between studio and house; at the edge, a wooden knee wall overlooks a precipitous drop to the beach below. The two buildings frame a stunning view of the Strait of Juan de Fuca.



THE SAN JUAN ISLANDS of Washington are blessed with fair weather; although they lie just a hundred miles north of Seattle, they receive only half the city's rainfall, a happy quirk of geography that has long attracted vacationers. On pastoral Lopez Island, cacti grow in profusion along the southern coast. It was on this sunny riviera that Roland Terry built his celebrated weekend retreat between 1959 and 1963.

The late Roland Terry was a Seattle architect who played a prominent role in developing a Northwestern style of modern architecture after World War II. The houses he designed in the 1950s and '60s are cherished as icons of an era when Seattle was a sophisticated but small city. Terry studied architecture during the late 1930s at the University of Washington. At a time when International Style modernism exerted increasing influence, Terry was taught the Beaux-Arts tradition of logical, hierarchical planning.

By the 1950s, Terry was an established designer of well-planned and suavely detailed houses in Seattle. In the planning of his own retreat on Lopez Island, Terry took a gentle approach. He later recalled, "This was such a mag-



ABOVE: The roof itself is made of sod; in spring it blooms as a carpet of wildflowers. **OPPOSITE:** The concrete floor is inset with whorls of tile depicting tidal currents, as if the ocean itself might wash in and out of the living room.



nificent piece of property . . . it should have been left in a completely natural state. With that in mind, I made a point of building the house without cutting down any trees, and designed it to intrude on the landscape as little as possible.”

This deference can be felt even before the compound comes into view: A narrow dirt road winds downhill through woodlands, ending in a grass parking court bounded by rock outcroppings and thick hedges. A tall wooden gate beckons. The gate opens to a lovely inner courtyard, bounded by Terry’s architectural studio on one side and a linear water garden on the other.

Terry made extensive use of salvaged materials. The

columns that define the plan and structure of the house were cut from enormous driftwood logs—the storm-driven flotsam of the Northwest’s lumber industry—that washed up on his beach. Their massive, weathered surfaces give the house the grandeur of a Greek temple, as do the rough-hewn ceiling beams that rest atop the columns.

Terry placed a large living room at the center, flanked by a dining area and kitchen at the east end, and by the master bedroom and bath at the west end.

Terry used salvaged barn siding for interior wall sheathing elsewhere, but in the living room he installed a set of *boiseries* that he had rescued during the demolition



TOP LEFT: The long walls of the living room are floor-to-ceiling glass doors; when they are fully retracted, the living room is transformed into an open-air loggia. The floor of aggregate concrete extends to the adjoining outdoor terraces, further blurring the boundaries of interior and exterior space. **ABOVE:** Tile is a burst of color in the kitchen, where modern and rustic mingle. **RIGHT:** Entry is through a garden courtyard.

of a Seattle mansion. Like the elegantly shuttered French doors that circle the exterior, the *boiseries* remind us of the romantic neoclassical spirit that lies below the surface of this modern house.

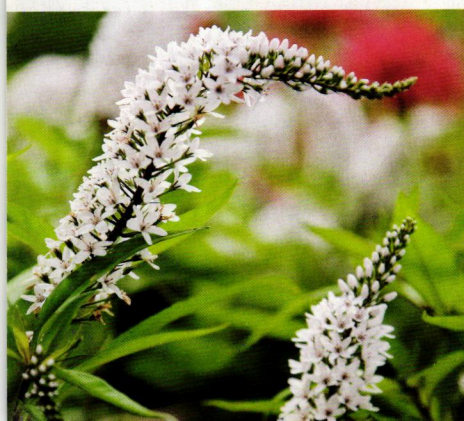
When Roland Terry retired from architecture in the early 1990s, he sold his home and studio. Fortunately for all concerned, the buyer was an aficionado of Terry's work, and has dedicated himself to the preservation of this rustic modern masterpiece. ✦

BRET MORGAN is the author of *Rustic: Country Houses, Rural Dwellings, Wooded Retreats* (Rizzoli, 2009).





HISTORY GARDENS



good practice

PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

WHEN OWNERS David and Jane Sherwonit bought this property in Gilboa, a hamlet in Schoharie County, New York, they knew they could bring it back. It was a true “handyman’s special,” an old house on a lot overgrown with brush and unmaintained trees. That was 24 years ago. Dave is a carpenter and building contractor; Jane is a landscape foreman. They did all of the restoration and gardening themselves.

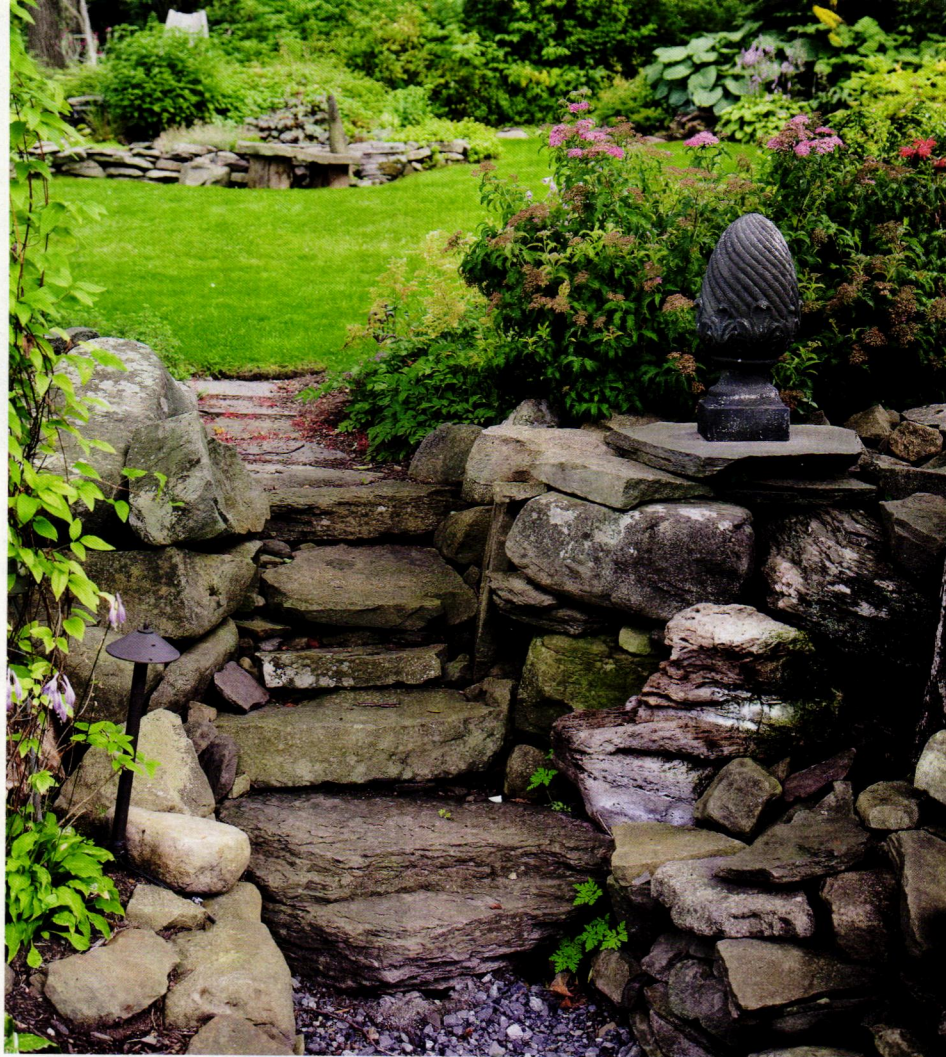
The half-acre site has areas of both full sun and deep shade. Most of the garden is in front of the house, visible from the street. “Jane is into curb appeal and manicured gardens,” Dave says. “I’m the gardener more into naturalization and attracting wildlife—like hummingbirds, butterflies, and nesting songbirds.” That combination has produced a fabulous garden enjoyed by every passer-by.

Dave is also the stonemason of the family; he built steps and a path using stone from part of the existing stone wall. Such good bones were a key to success, as was experimentation. “Our elevation and being in Hardiness Zone 4 limits what we can grow,” Dave says. “But we’re always trying new plants and new ideas. Some work and some don’t.” ♦

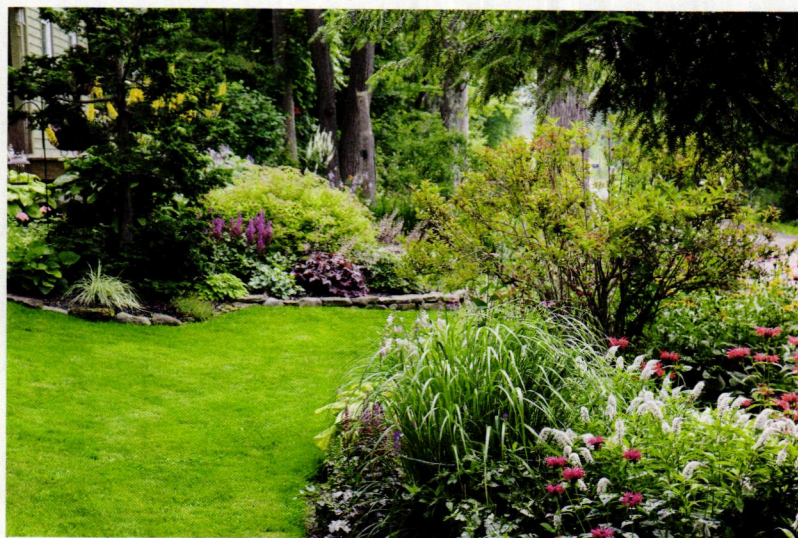
BY PATRICIA POORE

The 1880 house has great curb appeal, as most of the gardening action happens out front. Swaths of naturalized black-eyed Susans (*Rudbeckia*) and bee balm (*Monarda*) sway above sweet woodruff (*Galium*).

OPPOSITE: Flowers include black snakeroot, hostas, *Crococsmia* ‘Lucifer,’ and gooseneck loosestrife. **ABOVE RIGHT:** Steps were built using stone from the existing wall. **RIGHT:** Beds create centers of interest.



good bones A careful foundation underlies the profusion of flowers, shrubs, grasses, and woodland plants. Walls and steps of local field-stone mark boundaries and the change in level from the lower garden near the street to the lawn above. Strategically placed beds near the house and in the lawn concentrate plantings for greatest impact and ease of maintenance.



contrast Broad leaves against spiny plants or flowery filigree, chartreuse leaves against blue-green—such contrast allows the special characteristics of each plant to shine.



ABOVE: The slender blades of fountain grass contrast with the broad, chartreuse leaves of an 'August Moon' hosta. Spiny yellow spikes of ligularia rise above mounded plants and a container.

focal points Manmade objects placed in a garden always draw the eye, whether they are placed at the far point of a vista or positioned for subtle surprise. An arbor, fountain, statue, or urn—even a bit of architectural salvage—creates interest amidst all the green. (In this garden, an old stone finial sits atop the rock wall.) Some objects, like birdhouses and water features, also attract wildlife. For human visitors, hide a rustic chair along a shaded path, or place an iron bench at the far end of a lawn or pergola. Bigger yards benefit from a gazebo, rustic or classical.

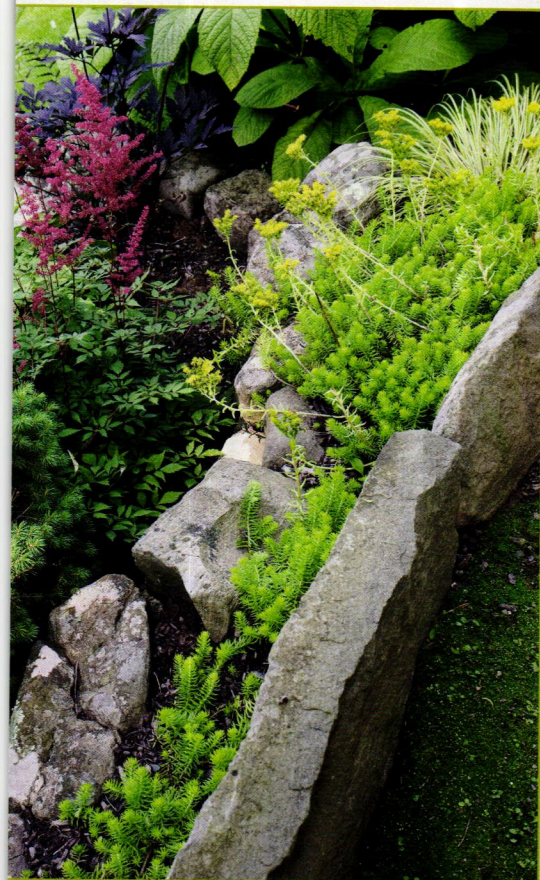


FAR LEFT: Dense plantings of broad-leaved plants and groundcover in the rock garden are viewed through a delicate screen of taller flower spikes. **LEFT:** The birdhouse hosted a melodious (sometimes annoying) house wren for a couple of years. **BOTTOM:** The slat chair was a kit bought at a house and garden show.

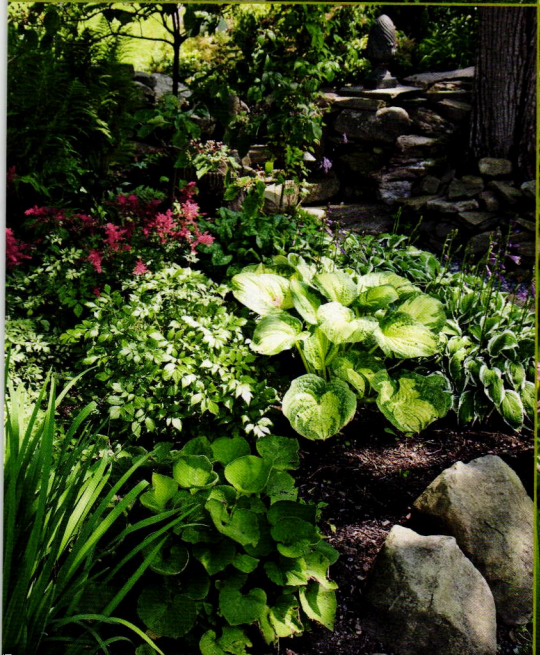
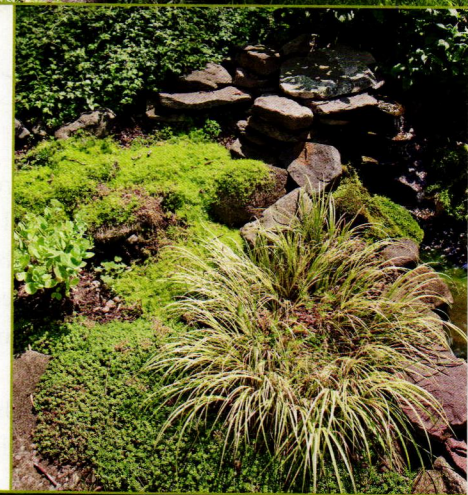


mass planting

Using multiples of a single flower appearing in long or large swaths is often more effective than mixing many plants together in one space. Here we see undulating swaths of bee balm and black-eyed Susans, lending a naturalized look.



plant zones Most yards have different micro-zones: an area in full sun, a rock wall that gets morning light, a shady area under a maple. In each, use plants that will thrive. You'll find you have several gardens all at once. Here we see cutting flowers out in the sun, low succulents dense in a rock garden, and a miniature woodland soft with hostas and astilbes under the trees.





Getting the Trim Right

BY BRIAN D. COLEMAN

WINDOW DRESSINGS

MARIE ANTOINETTE slumbered in a forest of bed curtains bedecked in silk fringe, bows, and ribbons. Even Napoleon had a weakness for the shimmering gold cords on his campaign tent. Trimming and tassels, long a symbol of wealth, reached their peak of design and popularity in the late 19th century, when every conceivable surface was draped in fabrics with layers of embellishment. Trimmings never went entirely out of fashion; William Morris used rich wool fringes on his hand-dyed wall hangings and textiles of the “simple” Arts & Crafts movement.

Applying trim is an art, but there are a few tricks of the trade. Make a mock-up first, advises Sam Yazzolino, who operates a curtain and fabrics

workshop. Always test your trim and curtain fabric combinations before spending a lot of money on the full order. He often specifies trapunto, a quilting technique wherein stitches are sewn through padding; used on the leading edge of a curtain panel, it creates a heavier and more opulent look. Save the fringe for the last step; otherwise it may not lie smoothly on the fabric and can pucker. Contrary to what many advise, “think big,” says Sam, as larger-scale trimmings in a small room will actually give the room depth and make it seem larger.

Like a frame around a work of art, fringe should enhance, says Mark Failor of Polly McArthur and Associates. Avoid matching colors too perfectly, for when fringe matches a fabric exactly, it gets lost. Like jewelry with a beautiful dress, trimmings

should bring out a fabric’s colors with complementary tones. Red trim on red drapery, for example, is easily overlooked, while a complementary trim color such as a soft green or a royal purple is a jewel-like accent.

Although vintage trim is nice to use, it can be difficult, advises Carol Tate, owner of Artisanaworks. Carol specializes in period fabrics and soft-goods construction. She cautions that trim often will “wander,” especially on mohair and velvet; antique cording easily frays and unravels. Carol likes to use fabric glue such as Tacky to prevent unraveling, and to secure the trim to the fabric before she sews.

TOP LEFT: Tassel trim is delicately sewn by hand onto a curtain panel by Lesley Petty.
TOP RIGHT: Custom-colored tassel trim accents this formal valance of Clarence House’s striped silk damask, ‘Imberline Caserta.’

RIGHT: A Victorian bedroom is papered in Clarence House's terra-cotta toile 'Marchande D'Amount' with curtains in matching fabric, finished with coordinating tasseled trim; the valance has smocked, unpressed box pleats. **BOTTOM:** Four examples (left to right): Swags of 'Rama Satin Stripe' from Artee Silk finished with gold 'Treasure' tassel fringe from World Wide Trim; bed curtains of Cowtan & Tout's blue 'Farnsworth' cotton toile edged with box pleats; 'Matisse' silk braid from Scalamandré lining a cotton valance; Clarence House's 'Dent de Rat' gold and cream tasseled fringe on a curtain lined with their 'Palm d'Or' small check.

Light gluing further helps achieve a flatter and straighter edge as it holds the trim in place. It also helps when turning a corner with a trim. If you find the end of a cord or trim beginning to fray, first glue the backside, Carol explains, then let the fabric dry and stiffen, and then make cuts as needed; it should not unravel any further. Fray Check is another glue used for this problem. Try squeezing the glue first into a small dish, then paint the glue onto the trim with a tapered-bristle brush.

Make sure your thread suits the material. While a fine silk thread is best for silk fringe, stronger thread, usually nylon, is required when stitching a heavy, robust trim. When hand





A Glossary of Trim

- Braids, Galloons** Flat, narrow woven textiles, $\frac{5}{8}$ " to 4" in width, used to cover staples or nails or applied to a fabric edge.
- Cords, Ropes** Cords are plied yarns twisted together; when the diameter exceeds an inch, it is called a rope.
- Gimp** Flat silk, wood, or other cord trimming, sometimes stiffened with wire.
- Rosette, Bow, Tuft, Frog** All ornamentations; used on the corners of a swag, a rosette is fabric concentrically gathered to resemble a rose. A bow is made of multiple loops, and applied on swags and valances. A tuft is a circular grouping of yarn looped and banded at the center, the ends sometimes cut. A frog is a wrapped cord or silk-covered wire made into a series of loops, often combined with tassels and used like a rosette.
- Fringe** A narrow woven or knitted fabric with a heading and attached skirt. Fringe can vary in length from 1" to 12" or more. Bullion fringe is thicker fringe made of looped cords twisted together, and is used on drapery and furniture.
- Passementerie** French-Italian term for all the trimmings: fringes, tassels, gimps, frogs, rosettes, and tiebacks.
- Tassels** Hanging trims that have a head and skirt of cut yarn or bullion cord. Tassels are often combined with other trim such as rosettes or frogs and used on corners, as tiebacks, as well as on swags between looped cords.
- Tiebacks** Made with cords, either single- or double-stranded, often with tassels at the ends, and used to hold back drapery.

RESOURCES

TACKY GLUE duncan-enterprises.com

FRAY CHECK sundroptextiles.com

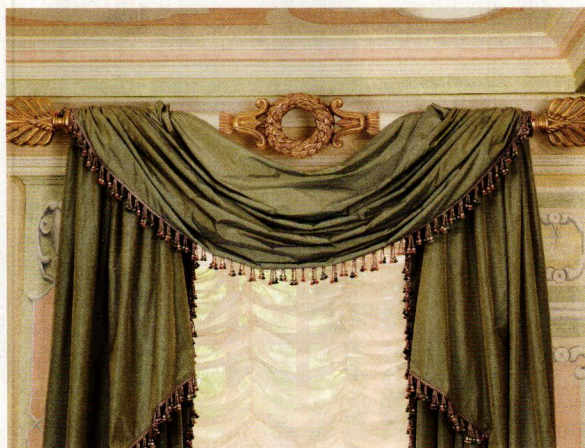
Carol Tate, **ARTISANAWORKS**
artisanaworks.com

Julie Kaminska, **FRET FABRICS**
fretfabrics.com

Jeff Lincoln, **JEFF LINCOLN INTERIORS**
jefflincolninteriorsnewyork.com

Mark Failor, **POLLY MCARTHUR & ASSOCIATES**
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Sam Yazzolino, **YAZZOLINO ASSOCIATES**
yazzolino@live.com



TOP LEFT: Scalaman-dré's heavy silk double-banded tassel fringe is used to highlight 'Clair de Lune' silk faille panels. **LEFT:** Swags of Nancy Corzine's sage-green 'Venetian Taffeta' are bordered with Scalaman-dré's tan, green, and gold silk tassel trim. **BOTTOM:** Panels of Fortuny's 'Carnavalet' are accented with hand-quilted bands of 'Canestrelli' for an *haute couture* treatment.



stitching, Carol often waxes her thread first with beeswax, which comes in discs for sewing use. That both strengthens the thread and helps it pass through fabric.

TRIM DOESN'T HAVE TO BE expensive. Use your imagination: Try combining an inexpensive, narrow gimp from China or India with more expensive silk tassels or cording to create the look of hand-tied trim at a fraction of the cost.

Be creative in using unorthodox elements such as beads or small pieces of jewelry to add sparkle and interest. Layering fringe is also a good way to achieve the look of more expensive trim; for example, try marrying several inexpensive pieces together, such as a machine-made bullion fringe with a hand-made netting laid over the top.

Bands of fabric are a straightforward way to dress up even the simplest drapery panels. Designer



ABOVE: Dining-room windows are asymmetrically draped and swagged, with cornices shirred in bronze 'Daylily' silk from Intex that's repeated on curtain panels. The valances are accented with gold 'Treasure' tassel fringe from World Wide Trim. **TOP RIGHT:** Striped silk portières lined with thick gold and blue cut silk fringe frame a doorway; sky-blue 'Colombine' silk damask portières from Scalamanré with cut silk fringe can be seen beyond.



Jeff Lincoln added 2'-wide bands of Fortuny's 'Ashanti' fabric to the bottoms of Belgian linen sheers. The warm white and silver-gold of the 'Ashanti' added visual interest, but the overall look is light and summery because the panels still billow in the breeze.

Julie Kaminska, owner of the textile design firm Fret Fabrics, actually counsels to "think fringe first." Trim has been traditionally the finishing touch, but many jobs Julie oversees start with the fringe and tassels, because these elements are the most expensive and involve hand work and time. ✦

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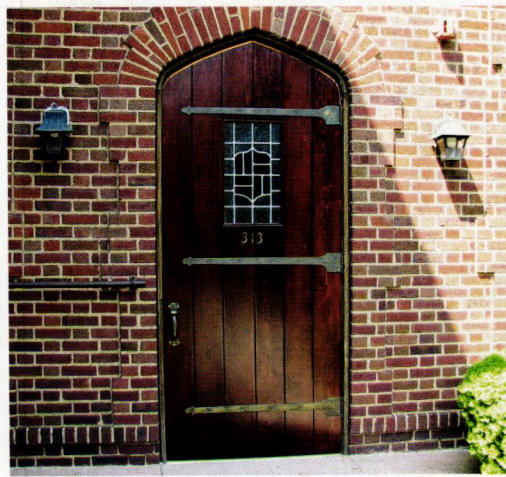
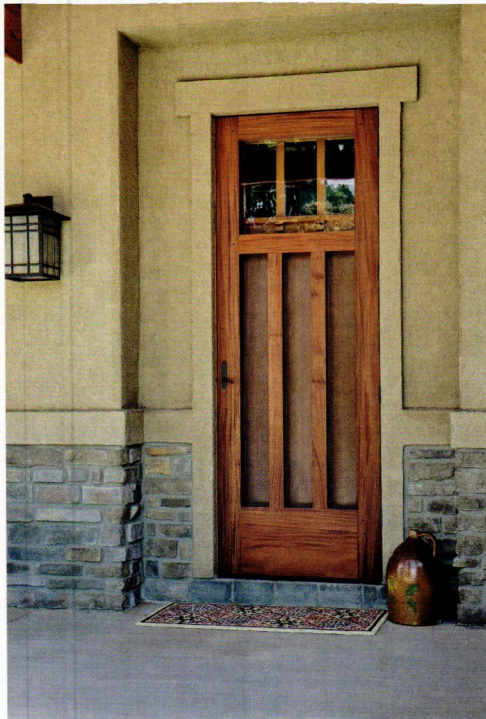
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ABOVE, FROM LEFT: Double storms from Vintage Doors protect the original doors. A storm door from Touchstone Woodworks offers clear top glazing that reveals details on the main door. Therma-Tru's Arts & Crafts door is paired with coordinating sidelights and overlight. **FAR LEFT:** A simple screen door with a T brace (this one from Vintage Doors) lends a breezy feel. **LEFT:** A custom plank door with leaded glass from AMW Door & Window hits the right note for a Tudor.

Timeless Doors BY MARY ELLEN POLSON

DOORS AREN'T JUST for making an entrance—they also signal the architectural style of the house. One that fights your house will muddle how it “reads” architecturally. Pick one that fits, in terms of both scale and style.

If you are fortunate enough to have the original door, a fresh coat of paint may be all that's needed. If the door is wrong for the house, choose a replacement that really suits it in terms of details and profile: raised panel for Colonial Revival or true colonial

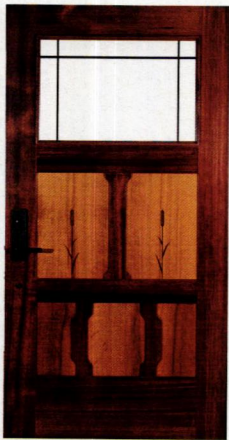
doors, for example; vertical-panel doors (with or without leaded glass at the top) for Arts & Crafts homes; or flush doors with narrow horizontal glass inserts for mid-century modern homes. If the house once had a taller or wider door, now may be the time to bring the entry back to its original appearance. Sidelights and transoms with beveled, leaded, or art glass are proven ways to create a correct sense of scale and proportion—and they do make a statement!

Don't overlook the importance

of storm and screen doors, which are often tacked onto the front entrance with little thought given to how they obscure the main door. (Those busy aluminum screen doors from the 1960s, advertising the initial of a long-gone owner, are still around!) Choose a combination door, with storm and screen panels, that has architectural character. It should look good on its own and also complement the lines of the main door behind it. Options range from ready-to-paint cedar and pine to luxurious, long-lived mahogany. ✦

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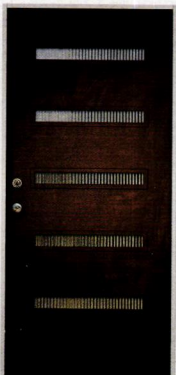
ABOVE: Extra-wide Arts & Crafts door made from salvaged redwood by Ginkgo Doors.

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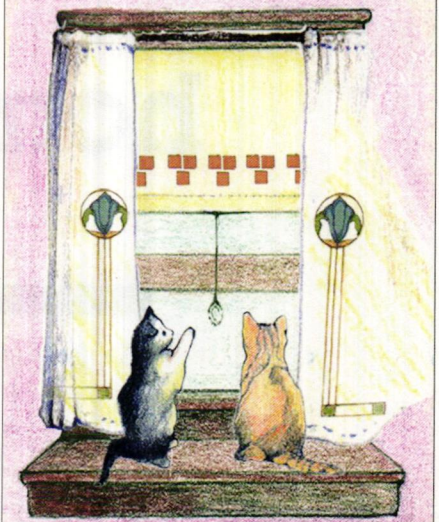


RIGHT: An arch-top paneled door from Door Classics is enhanced by a matching leaded-glass surround.



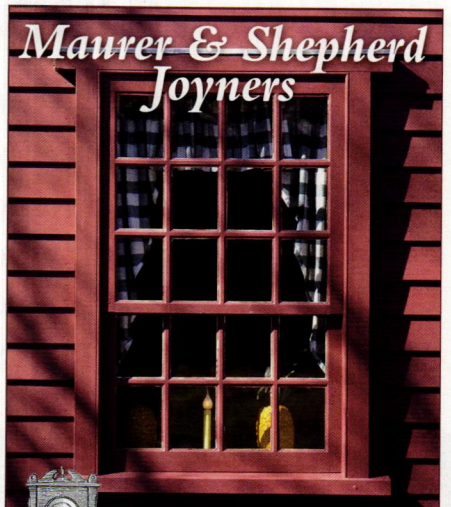
LEFT: Even flat mid-century modern doors are bold when inset with horizontal privacy glass, like the 'Alledale' from Crestview Doors.

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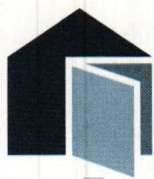
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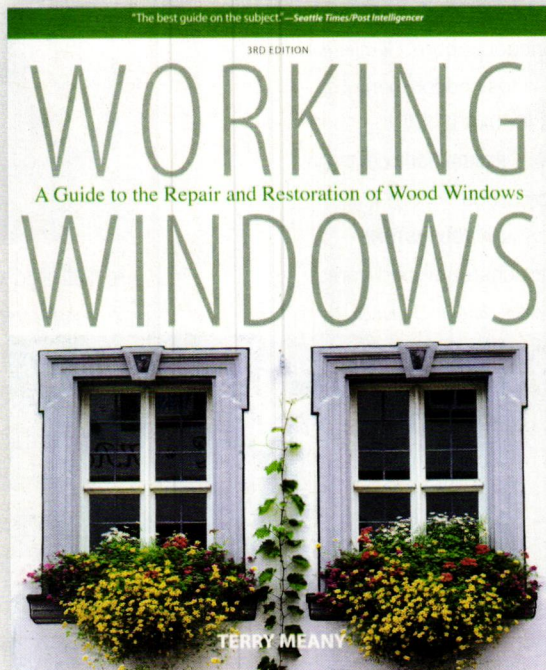
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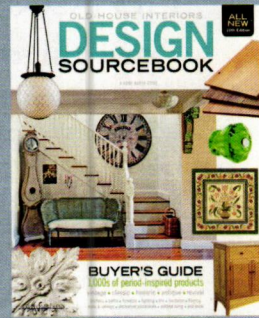


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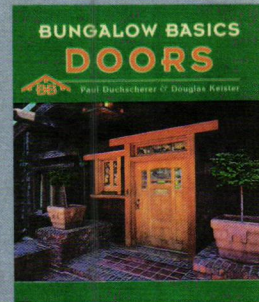
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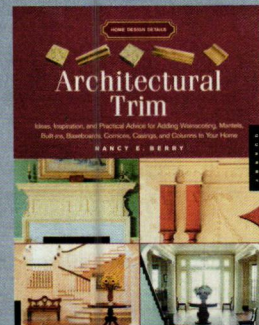
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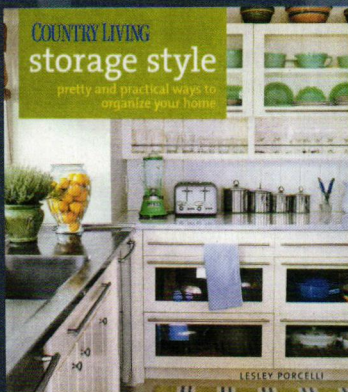
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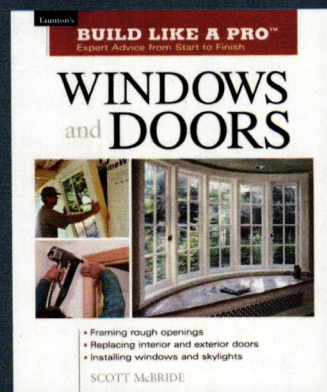


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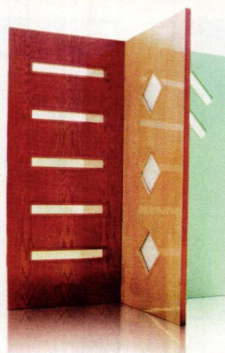
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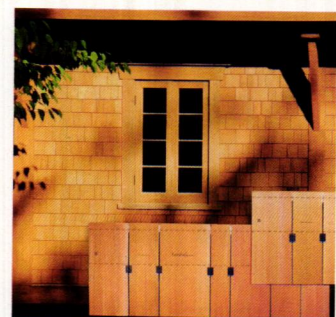
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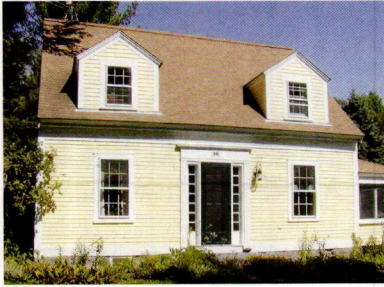
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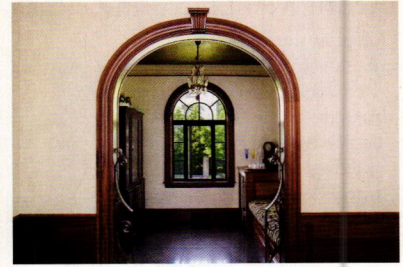
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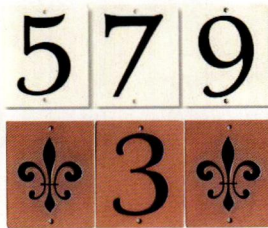
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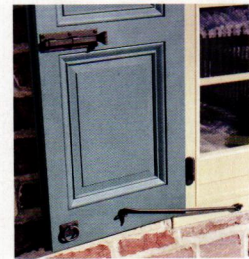
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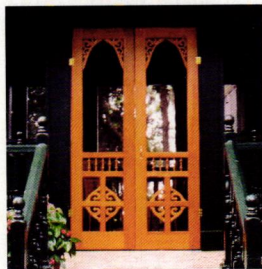
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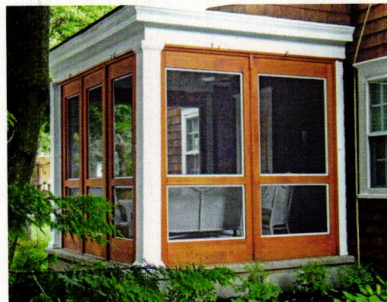
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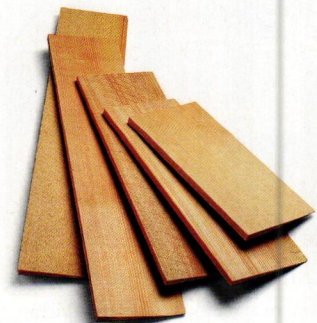
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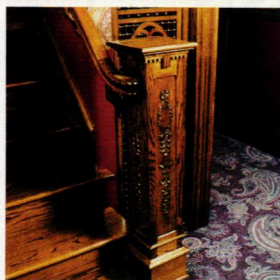
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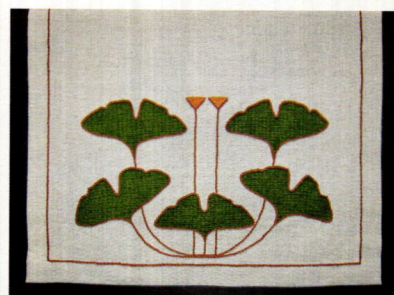
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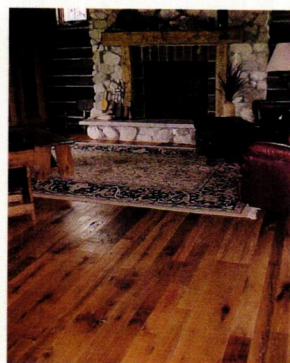
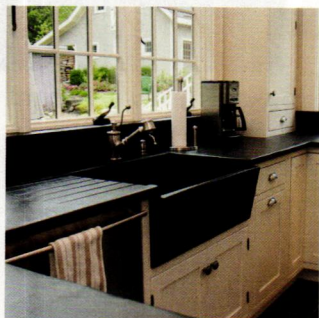
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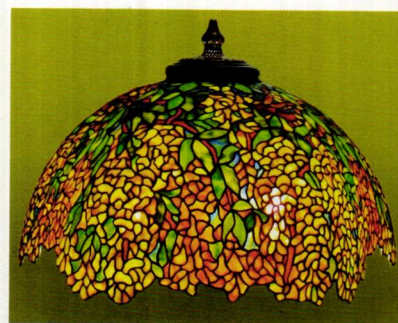


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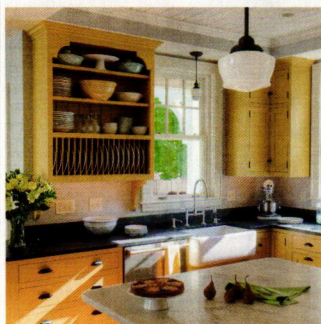
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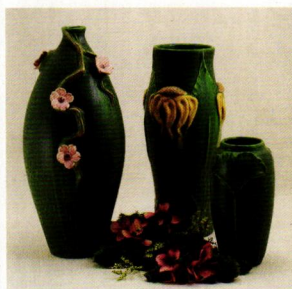
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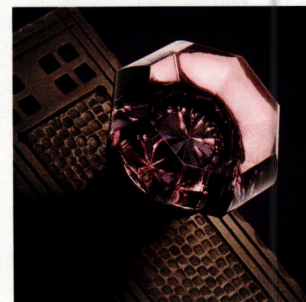


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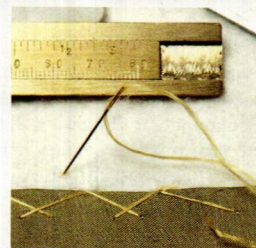


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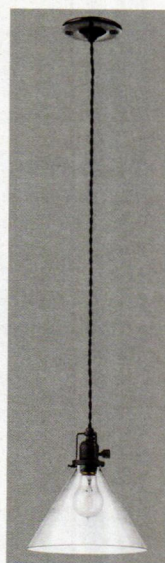
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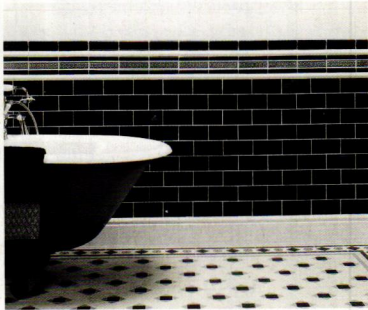
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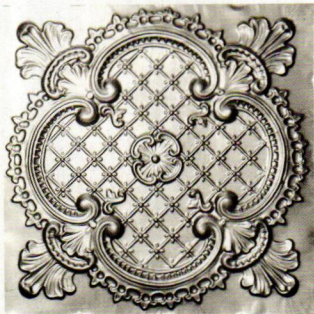
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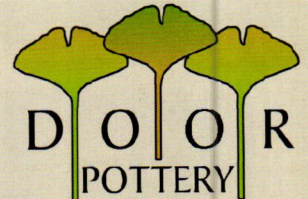


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Rejuvenation

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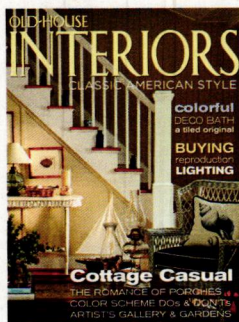
back&forth

KITCHEN LIGHT

I JUST PURCHASED the June issue and on page 46 there is a picture of a ceiling light globe with a painted kitchen theme on it. I would like to know where it was obtained or who makes similar globes.

—J. WESTGATE
oldhouseonline.com

Designer Iliana Moore found that vintage mid-century shade at a store called American Gothic Antiques, in Hunter, New York: (518) 263-4836. We don't know of any reproduction kitchen-themed shades, but you can see many sizes and shapes of kitchen lights with painted striping at both schoolhouseelectric.com and rejuvenation.com. —Lori Viator



MODEST PANELING?

YOUR STORY "Apple Pie Victorian" in the June 2012 issue brought back memories. My grandparents had that same weird wall paneling in their modest 1930s cottage. I'm surprised to see it in the pages of your fine magazine, as it seems to me to be a rather modern product you'd find at the home improvement center. How historic is it?

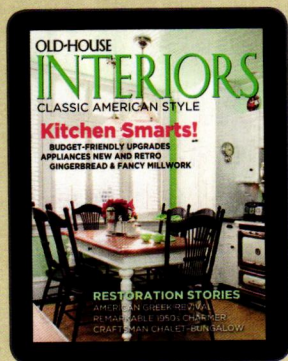
—EADIE LYNDALE
Little River, South Carolina

It's true that beaverboard generally was used for camps and cottages. It's a fiberboard material that came in sheets with precut battens to cover seams—a do-it-yourself alternative



A beaverboard-clad wall in the dining room of the Connecticut beach house.

to heavy drywall with its need for taped joints. (The trademarked product Beaver Board dates back to 1909.) That 1890 house was built as a sailor's boardinghouse and later became a summer beach cottage. An earlier owner undoubtedly added the fiberboard panels over beadboard partitions, in an effort to modernize and better sound-proof rooms. Karen and Michael Lennon, who own the house today, saw no need to remove it; in fact, it's charming painted in their tasteful colors! —Patricia Poore



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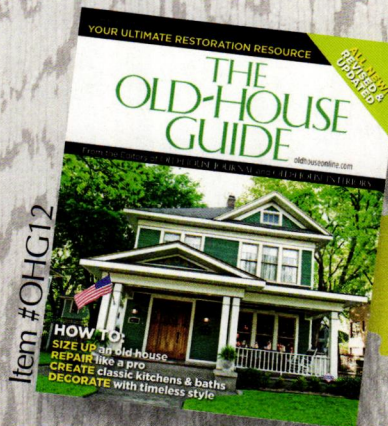
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HOW TO:
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Many of the articles in this issue have sources and websites listed within their pages. These additional resources have been compiled by the editors.

Cobblestone Cottage pp. 38-43

ARCHITECTURE AND INTERIOR DESIGN

BY OWNER. p. 38 Picket fence and gate by

Gannon Rustic Fence, New Canaan, CT:

(203) 972-0280, gannon

rusticfence.com p. 39 Exterior color by

Cabot Stains: cabotstain.com

p. 41 Rug by Elizabeth Eakins Studio,

South Norwalk, CT: elizabethgakins.com

■ Kitchen cabinets from Bertch

(through dealer network): bertch.com

p. 42 Garden and fountain design by

Michael Schoeller

schoeffler.com p. 43 Bathtub and fixtures by

Sunrise Specialty: sunrisespecialty.com

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Window Dressings pp. 52-55

SOURCES FOR PERIOD WINDOW TREATMENTS (READY-MADE AND KITS):

Alameda Shade Shop (877) 522-0633, shadeshop.com

Old-fashioned scalloped roller shades, blinds, drapery

■ Ann Wallace, Prairie Textiles (213) 614-1757, annwallace.com

Arts & Crafts embroidered curtains, shades, & pillows

■ Archive Edition Textiles (310) 676-2424, archiveedition.com

Fabrics, portières, pillows

■ Arts & Crafts Period Textiles (510) 654-1645, textilestudio.com

Hand-embroidered and -stenciled Arts & Crafts curtains

■ Old Market Window (570) 389-0878, oldmarketwindows.com

Hand-sewn window dressings for the historic setting

TRIMS SHOWN FROM Artee: arteefabricsandhome.com

■ Clarence House: clarencehouse.com

■ Cowtan & Tout: cowtan.com

■ Scalamandré: scalamandre.com

■ Fortuny: fortunyc.com

■ Intex: intexusa.com

■ Nancy Corzine: nancycorzine.com

■ Worldwide Trims: worldwidetrims.com

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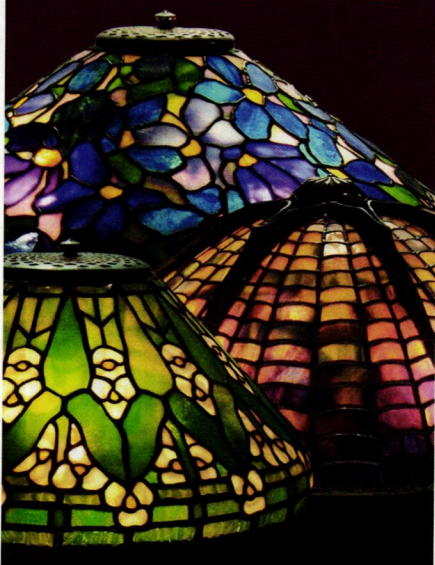
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■ **OBELISK** Tall, four-sided shaft (originally stone), tapering to a pointed top; used for monuments and as garden ornament.

■ **OGEE** An S-shaped curve, upper concave and lower convex, in a molding or arch; see it in Venetian Gothic architecture, cornice molds, and the



edge finish of a marble or soapstone countertop.

■ **ORIEL** A window projecting from a wall (like an upstairs bay), usually supported by corbels, brackets, or a cantilever.

■ **ORMOLU** Gold-plated or gilded brass; ormolu mounts are ornaments applied to furniture, espe-



cially in the Rococo style.

■ **PARQUET(RY)** Flooring made up of strips or blocks of wood to form a pattern, often used as a border treatment. Thin, precut parquet on a backing was an affordable product in the late Victorian period.

■ **PATINA** In metals, the oxidation that produces a desirable finish and affords protection. In furniture, luster and depth produced by age and use.



■ **PEDIMENT** Triangular area of a gable, or any triangular decorative piece over a doorway, fireplace, etc.

■ **PERGOLA** Like a flat-roofed arbor, a garden or porch structure with an open roof supported by columns or posts, often with lattice above to train vines.

• **PIANO NOBILE** (NO-buh-lay) The principal or main floor of a classical build-

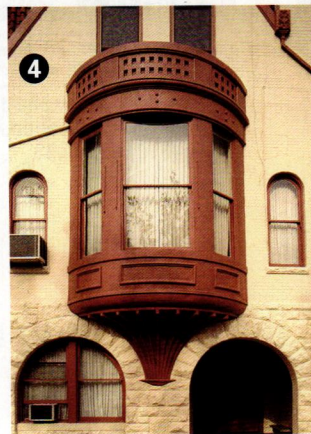
ing, often reached by stairs up from the street.

■ **PICTURE RAIL** A molding, often 18" below the cornice, from which framed pictures can be suspended without damage to the walls.

■ **PIECRUST** Fluted edging, as in the piecrust table popular in the Chippendale style (1750–90 in the U.S.).

■ **PILASTER** A squared column engaged in the wall (that is, shallowly projecting), often used on outside corners or to frame doorways and fireplaces.

■ **POLYCHROMY** The use of many or various colors in decorating, especially in paint, from the Greek *poly* (many) and *chrome* (color).



■ **PORTE-COCHÈRE** Literally a carriage door: a porch or roofed appendage under which passengers would alight from a carriage or automobile.

■ **PORTICO** In Greek architecture, an entrance porch supported by columns. It's the word we use for the tiny porch that provides covered entry in Greek Revival houses.



■ **PORTIÈRE** A doorway curtain hung from rings on a rod, common in the Victorian and Arts & Crafts periods.

- 1 PERGOLA WITH SQUARE COLUMNS
- 2 PIECRUST TABLE
- 3 VICTORIAN PORTIÈRE
- 4 ORIEL WINDOW
- 5 EXTERIOR POLYCHROMY

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